

[February, 1959]

Mr. Halpert:

In light of my letter  
of Feb 5. I don't know  
whether you wish me to sign  
the enclosed consignment papers -  
but to save you further writing  
I have done so



Heurster

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Feb 1, 1959

Dear Edith -

Enclosed please find a check for \$500.  
a friend of ours saw our little Marin  
water color. I know they are not always  
available - but he is a very good friend  
and desirous of having one to start a  
collection.

If you have one or get one of that  
size - price + caliber - would you let  
me know.

Sincerely,

J. Bunker



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Mrs. Edward A. Merrill

16 Elm Avenue, Colorado Springs, Colorado

February 1, 1959

My dear Miss Halpert,

I should like to ask your help in choosing a painting to enter in The Contemporary Art Society - showing here at The Fine Arts Center which opens the latter part of this month.

I have received various notices from your gallery this past year with great interest.

The works of art that the members of our group will submit this year will have to be under the \$1,000.00 price level due to our small membership.

were he presented to the Fine Arts  
Center for their permanent collection.  
They now own a Marin, an O'Keefe, and  
a Peter Hurd as far as I can remember.  
Too small a painting would not be  
desirable for our purpose.

Gentlefully yours,  
Victoria L. Spence  
(Mrs. Edward A.)

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also the work will need to be available for the month of March to hang in over show.

Mr. Fred Bartlett, director of our Fine Arts Center, is leaving for New York this Thursday and is planning to have the Berkeley Express Company in N. Y. attend to the packing and shipping of pieces our members may choose from N. Y. sources.

I would appreciate hearing from you at any early date if you can suggest a painting I might sponsor for our show. I am wondering if an artist your lists have mentioned, James Kuniyoshi, would have anything available in our price range. The work chosen for purchase by the Society

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Mrs. Aaron Richmond  
129 Dean Road  
Brookline 46, Mass.

February 1, 1957

Downtown Gallery  
N. Y. C.

Gentlemen:

May I trouble you for a catalog of your current exhibition of Mann's works? I would very much appreciate having it within the next few days, since its contents will determine whether or not I make a trip to New York.

Many thanks for your cooperation.

Yours sincerely,  
Anne Richmond



February 2, 1959

Dear Mrs. Halpert:

I have not been unmindful of your delightful courtesies, and not long after I saw you I looked for a copy of Do These Bones Live. It is a difficult book to get nowadays, but I found one and want to give it to you with my affectionate homage to you. *tribe of men*

Horace says the poet comes of an irascible, and I fear I am no exception though I abhor insolence and any kind of incivility.

I know you are doing a great deal for the arts, and I am no one to withhold my praise from you for being what you are. Plato says that the artist should neither be impoverished nor wealthy, because if he cannot eat he cannot work, and if he has too much money he does not want to. It may seem odd to you that, having known only a plethora of deprivations in my life that I should feel so strongly about this. I never saw ten thousand dollars in my life, and don't expect that such a famine of riches will ever clog my head or soul. Since I never had that kind of lucre, but have managed to write as truthfully as I am able, I do not see any cause why I should have more. It is true, that I would not care to have less because I love owning books. I do not care to possess much of anything else.

I shall call you very shortly, and if you are not too busy, I shall bring the book to you.

Thank you also for the pellets. I was hardly able to breathe, and all I could do was to work, and when I don't sit here as a recluse I have the least felicity.

You are an extremely kind person and a most charming woman.

*Edward Dahlberg*

Edward Dahlberg  
88 Horatio Street  
Apt 5 B  
New York, 14, N.Y.

P.S. I had meant to write into The Sorrows of Priapus for you, and, please let me do so when I see you again.

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Dear Sir:

*Learning whether*  
I would greatly appreciate a ~~reprint of your article entitled:~~  
*any of the paintings you lent to the*  
*Albright Art Gallery, (May 10 - June*  
*29, 1952) for the show entitled*  
*"Expressionism in American Painting"*  
*are available for sale at this time.*  
*Prices?*

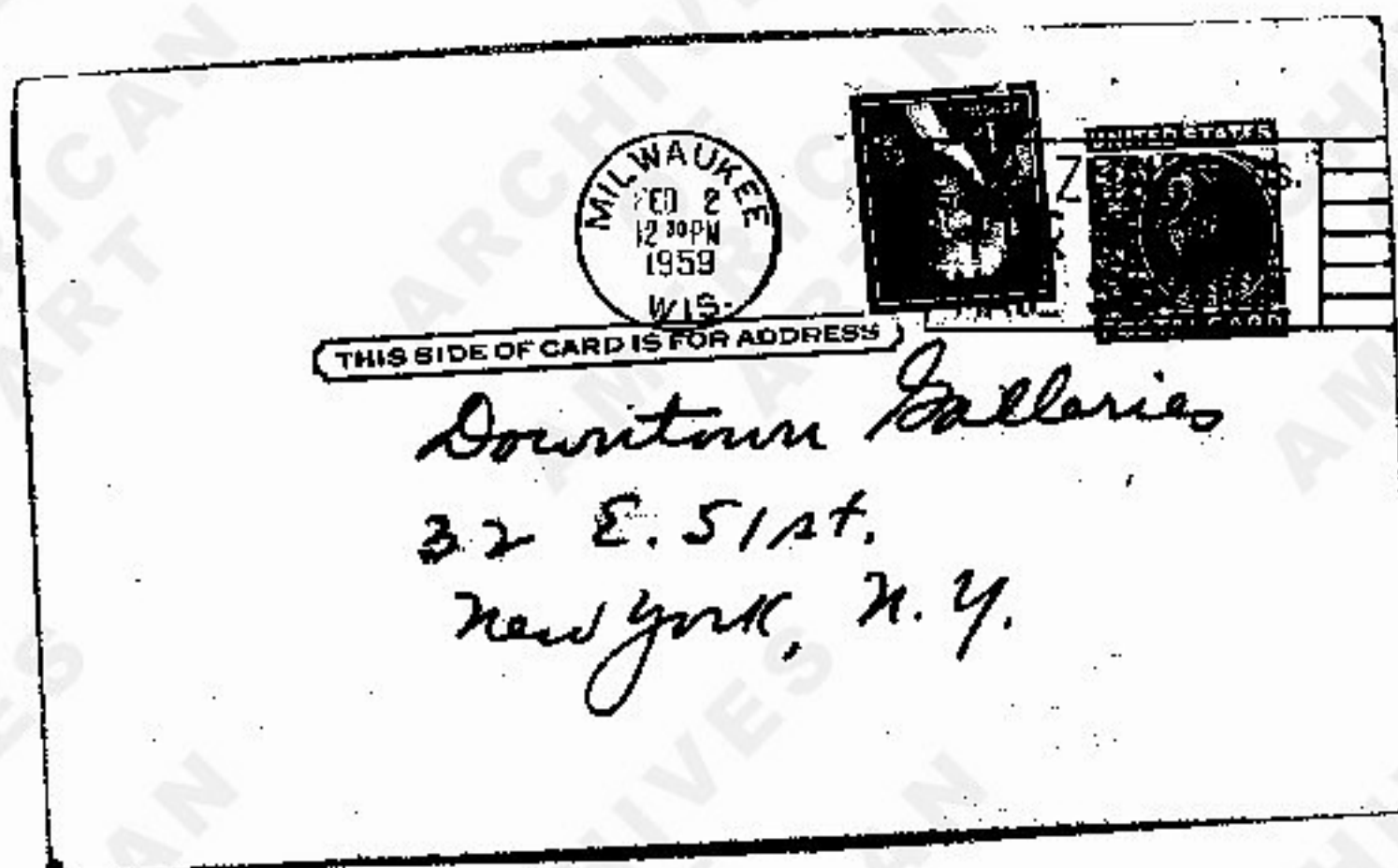
Thank You.

*A. Mohamed*  
A. Mohamed, M. D.  
425 E. Wisconsin Avenue  
Milwaukee 2, Wisconsin

*Res: 1107 E. Delac Lane, Milwaukee 17*



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

2 February 1959  
(dictated 1-30-59)

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am writing to thank you for your letter of January 17 and the photograph of your new sculpture by Epstein.

Judging from the photograph, I know that I shall like the sculpture. Also, I am pleased with the price, \$1,400.00.

I plan to be in New York on February 2. Consequently, I shall bring one of our donors to your gallery to study the work. I feel confident that he will like it well enough to purchase it for us. If not, I have a second donor waiting up my sleeve.

Sincerely yours,

*Richard S. Davis, by m.l.*  
Richard S. Davis

RSD:ml1

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OFFICE OF THE CHANCELLOR

SYRACUSE UNIVERSITY  
SYRACUSE, NEW YORK

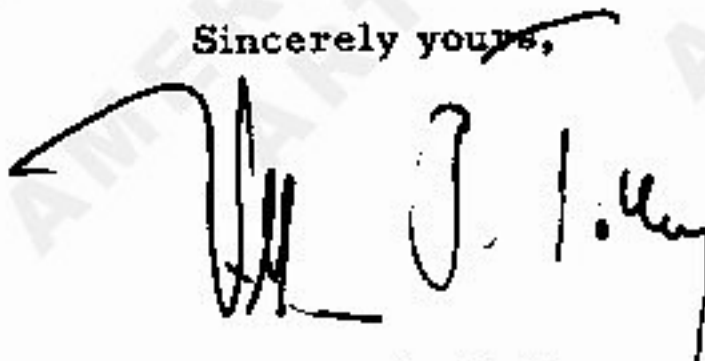
February 2, 1959

Dear Mrs. Halpert:

We sincerely appreciate the interest and assistance you are giving Syracuse University in the development of its collection of art. The recent Shahn and Zerbe works as gifts from the Jacob Schulman Foundation are truly significant additions to our University.

With genuine thanks for your cooperation,

Sincerely yours,



William P. Tolley

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 30 years after the date of sale.

LAW OFFICES OF  
RUBIN, BAUM & LEVIN

350 FIFTH AVENUE  
NEW YORK 1, N. Y.  
LONGACRE 5-3424

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN

JACK G. FRIEDMAN  
IRVING CONSTANT  
HELEN MINKIN  
BERNARD STEBEL

February 3, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Enclosed is a memorandum which Mr. Friedman prepared with reference to the question of converting the property to business purpose. If you have any questions after going over this, I suggest that you speak with me or Mr. Friedman.

I hope you have fully recovered from your back difficulty. I haven't.

Sincerely,



FB:AL  
Encl.



De Cordova and Dana Museum and Park  
LINCOLN, MASSACHUSETTS

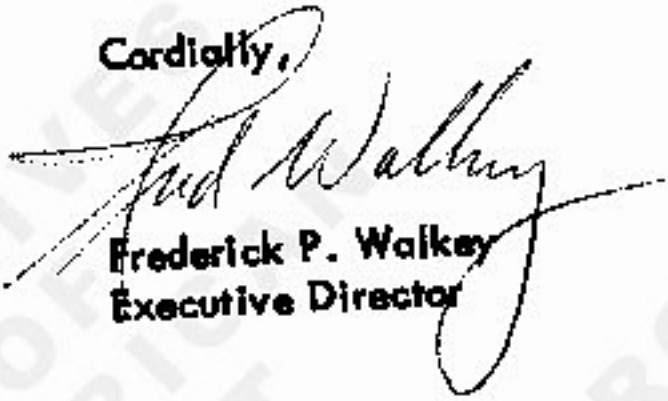
February 3, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert,

Walter Meigs informs me that you have two of his paintings which you may be willing to lend us for the exhibition which opens here on February 15. If you are willing to lend them, I shall plan to have Boston Truck Co. pick them up on Tuesday, February 10. We shall insure them while they are here and in transit. I have mailed an announcement of the show to you separately.

Cordially,

  
Frederick P. Walkey  
Executive Director

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**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

**SYMBOLS**

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

(13)

NA111 PD=FAX TDFY PANORAMA CITY CALIF 3 1128AMP

1959 FEB 7 PM 3 14

EDITH GREGOR HALPERT DIRECTOR

THE DOWNTOWN GALLERY 32 EAST 51 ST

YOU ARE THE WORLDS MASTER FLATTERER. WILL BE HAPPY TO  
COOPERATE. BEST REGARDS

JOSEPH STRICK

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE





# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

February 3, 1959

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH  
Director

JOHN I. H. BAUR  
Associate Director

ROSALIND IRVINE  
Curator

MARGARET McKELLAR  
Executive Secretary

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I am enclosing a list of the Zorach works which we would like to borrow from you for the exhibition at the Whitney, October 13 through November 29, 1959. We would also like to include all of them, if we may, in the subsequent tour of the exhibition. At present only one other showing has been arranged, at the Joe and Emily Lowe Art Gallery in Miami, which will conclude at the end of January 1960. But I am hoping, as you know, to arrange two more showings and would like to be able to count on holding the exhibition together through May 1960 (or possibly June).

The enclosed list does not include quite a number of works now at the studio, which I presume should be listed as lent by the Downtown Gallery. As soon as I can complete the studio list, I will send it to you, but I have a few things still to decide on there. I will try to get this done right after Zorach's return.

As you will see from the enclosed list I am planning to use eight of the eleven drawings which I brought to the Museum from the Gallery and, in addition, the framed Seated Nude which is still at the Gallery. I am afraid that all of these should be rematted and the eight here will have to be framed. I hope that this will not put too much of a burden on you. Perhaps you will let me know how you prefer to handle this? Not all of the drawings are titled and very few are dated so it might be advisable for me to keep them here until Zorach's return and then either return them to you or send them direct to your framer, whichever you prefer.

I am most grateful, as always, for your wonderful cooperation with the show and hope that these arrangements are satisfactory to you.

Yours sincerely,

*Jack*

Associate Director

JHNB:pw  
Enclosure

P.S. Bill Young definitely wants the show for Columbus.



2/3/59

WILLIAM ZORACH EXHIBITION

Works to be borrowed from The Downtown Gallery:

Sculpture:

CHILD ON PONY. 1934.  
HOUND. 1934.  
CAT. 1935.  
VICTORY. 1945.  
THE GRAY RABBIT. 1947.  
MAN OF JUDAH. 1950.  
FROG. 1954.  
HEAD. 1954.  
MARATHONIAN. 1954.  
THE SEA GULL. 1954.  
JOHN THE BAPTIST. 1955.

Oils:

LEO ORNSTEIN - PIANO CONCERT. 1917.

Drawings:

(Bird House) Title ?. 1918.  
(Cat) Title ?.  
DAHLOV.  
HEAD OF YOUNG WOMAN (Edna St. Vincent Millay or Norma Millay) ?  
HEAD OF YOUNG WOMAN. (stylized profile)  
(Nude Torso) Title ?.  
PORTRAIT OF JOSE DE CREEFT.  
SEATED NUDE.  
TWO FIGURES. (Mother combing child's hair)

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# THE ART MART

406A MOBBERLY AVENUE

LONGVIEW, TEXAS

KELA BOURDON

Feb. 4, 1959

PLess 3-2034

The Princeton Press  
270 Lafayette St.  
New York 12, N.Y.

Gentlemen:

Would you be kind enough to send me 12 copies of  
your excellent booklet "ABC for Collectors of  
American Contemporary Art" by John I. H. Baur with  
drawings by Steinberg?

You may ship to the above address and bill me there,  
or if you wish payment in advance I will be happy  
to comply. I am a member of the American Federation  
of Art if this makes a difference in the price.

Thank you.

Sincerely,

*Kela Bourdon*  
(Mrs. Richard H.)

*will pay to  
E. H. Baur  
+ postage*

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**TED BATES & COMPANY INC.**

666 FIFTH AVENUE, NEW YORK 19, N.Y.

**ADVERTISING**

**THOMAS J. CARNESE**

VICE PRESIDENT AND GENERAL MANAGER

February 4, 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

Enclosed is our purchase order #19320 covering a Silk Screen print which you have delivered to the office of Eleanor LeMaire at 29 West 57th Street.

Cordially



TJC:mg  
Enclosure

cc: Mr. Charles Ball  
Eleanor LeMaire Office  
29 West 57th Street  
New York, N.Y.

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February 4, 1959

Miss Jerry Jane Smith  
Dallas Museum of Fine Arts  
Dallas 26, Texas

Dear Miss Smith:

If you will refer to our consignment of October 24th, #5834 of the items sent the Young Collectors Exhibition, you will note that the "Wheat Field" by Ben Shahn is listed at \$93, which included the cost of the frame at \$18. Thus the unframed print was priced at \$75.

I hope this straightens out your records in accordance with your letter of January 31st addressed to Mrs. Helpert.

Sincerely yours

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JACOB SCHULMAN  
29 EAST BOULEVARD  
GLOVERSVILLE, NEW YORK

February 4, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I found your letter of January 30 when I reached home. It was unfortunate, since I would have been happy to deliver Shahn's "From the Marriage of Heaven and Hell." In any event, I will arrange to see that it is delivered to you in sufficient time for your exhibit.

It was a real treat having you with us on Monday night. I hope we can have the opportunity of doing it again soon.

With kindest regards, I am

Sincerely,



JS:KB

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

February 4, 1959

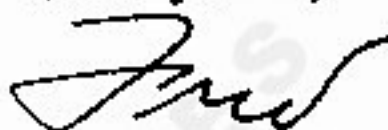
Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I have been in touch with Joseph Strick, who says that he will send his "Shahn." He is getting in touch with Brugger Fine Arts Forwarding Service, 2110 West 20th Street, Los Angeles. They will box and ship for him, and he is expecting you to carry the insurance, I believe.

I also called Mrs. Markson, and she has already sent you her "Shahn." So, all is well that arrives safely.

Ever yours,



Frederick S. Wight  
Director of the Art Galleries

FSW:je

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WELLESLEY COLLEGE

WELLESLEY 81, MASSACHUSETTS

DEPARTMENT OF ART  
JEWETT ARTS CENTER

February 4, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

We are planning a major exhibition of Four Boston Masters (Copley, Allston, Prendergast, Bloom) in conjunction with the Boston Museum of Fine Arts, to be shown here from April 9 to May 10 and in the Museum of Fine Arts from about May 15 to June 15. It ought to prove an exceptionally interesting exhibition, and we are planning a substantial catalogue with four essays and about forty illustrations to accompany the show and to preserve its record.

We would very much like to borrow your Old Glass by Bloom and hope that you will be willing to lend it to us. We would, of course, pay all the expenses of transportation and insurance, and take the very best care of the picture. It would be a most important item among the seventy-or-so pictures we plan to hang.

If you would be willing to let us show it, would you be so kind as to give us what information you can on the enclosed sheet.

Hoping very much that you will grant our request, I am

sincerely yours,

John McAndrew  
Director

*John McAndrew*

P.S. Hope you will say yes.

P.P.S. Do you happen to know who now owns  
the Child in a Garden?



# THE WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PENNSYLVANIA



Paul A. Chew, Ph.D.  
DIRECTOR

Telephone—Greensburg 2341

February 4, 1959

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

I am very pleased to announce that our building is finally completed, and we have moved in and begun the long task of setting it up and working towards our first exhibition. This exhibition will be 250 YEARS OF ART IN PENNSYLVANIA. The idea is to represent native artists or artists that have worked during important periods of their life in this state. The exhibition will include painting, sculpture, decorative arts, and folk art and will be held during the months of June and July of this year. Therefore, I would like to take this opportunity to request a few paintings for this exhibition. (1) Stuart Davis, (2) William Harnett, (3) Charles Sheeler. I'll be in New York in the near future and perhaps it would be best if I come in and make selections at that time.

I see by recent notice that you have come upon some exciting folk art. I'd be interested in knowing whether you have any Pennsylvania pieces.

Looking forward to hearing from you,

Sincerely yours,

*Paul A. Chew*  
Director

PAC:rn

## BOARD OF DIRECTORS WOODS—MARCHANT FOUNDATION

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Calvin E. Pollins

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WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLEASED 2-4678  
CABLE ADDRESS: WORCART

February 4, 1959

Mrs. Edith G. Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

*Edith*  
Dear Mrs. Halpert:

In connection with your talk here on Sunday, April 5, may we receive at once biographical material and two glossy prints to be used in our news releases. I am so happy you are coming here to help us with the Collector's Show.

Now another request. As I may have told you, the Worcester Art Museum is arranging an exhibition, "The Dial—and the Dial Collection", opening on April 29 and continuing through September 8. This is the culmination of a project begun by Francis Taylor, who obtained a grant from the Bollingen Foundation with which Dr. Nicholas Joost has made a detailed study of that magazine which from 1919 to 1929 did much to lead American appreciation towards modern art.


The exhibition will be made up of paintings, sculpture, drawings and prints, many of them still in the Dial Collection on loan to the Worcester Art Museum. While a number of the outstanding works in this group have been known to the public for years, there are many examples which have seldom or never been on view. In addition the Museum expects to borrow other significant works in public and private collections, limiting its choice to those reproduced in "The Dial" or in "The Dial's" famous portfolio, "Living Art". The whole exhibit will chronicle the taste of the Twenties in that more than the best known works will be included.

As part of the exhibition, we are most anxious to include your "Poster Portrait of Georgia O'Keeffe" by Charles Demuth; "Kathleen" by Epstein; and "Tango" by Nadelman. Naturally, the Worcester Art Museum pays all expenses of packing, transportation and insurance (while in transit and on view).

We believe the exhibition will be a most outstanding one and hope very much that you will participate with the desired loan. I am enclosing forms which we would be most happy to receive at your early convenience.

With kind regards,

Sincerely,

  
Daniel Catton Rich, Director

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Baum

Feb. 5, 1959

Dear Edith,

I am enclosing my bill for the past month. Also enclosed you will find a copy of a letter from Lady Jamieson, in answer to my query about the Epstein and Moore sculptures. Do you wish me to pursue this further?

This accounts for three copies of the "Magestas" - yours, Lady Jamieson's and the one in the Smithsonian exhibition (owned by Richard Cartwrights). If you are thinking of selling the copy you have to Helen, there may not be any more available - so check first.

Apparently there are no Moores available and I think you have done very well with the ones you were able to get.

Michael was down on business - yesterday and today. I will give you a report on that when I see you on Monday.

Hope you are still feeling the benefits of your vacation.

We all send our best.

Nathaly

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**Congregation Emanu-El**

ARGUELLO BOULEVARD AND LAKE STREET  
SAN FRANCISCO 18, CALIFORNIA

BAYVIEW 1-3434

February 5, 1959

Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Gentlemen:

Several weeks ago I wrote a letter to Mr. Ben Shahn care of your gallery. I am very anxious to hear from him as soon as possible and while I realize that not a great deal of time has elapsed, I would be grateful to you if you would let me know whether Mr. Shahn received my letter ~~or~~ whether it will be sometime before he picks up his mail.

Thank you for any information you can give me.

Very truly yours,

*Lilly Weid Jaffe*  
Lilly Weid Jaffe,  
Curator; Temple Emanu-El Museum

LWJ:vd

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## CONTEMPORARY PAINTINGS

HOTEL TRAYMORE  
ILLINOIS AVENUE AND BOARDWALK  
ATLANTIC CITY, NEW JERSEY  
PHONE ATLANTIC CITY 4-3021 - 6-1712

February 5, 1959

Dear Edith:

February 22nd will begin my fifth year in the art business. It is hard to believe that so much time has gone by. When I think how much I have learned and how much there is still to learn, I can hardly believe I had the nerve to begin in the first place.

We would like to have an extremely fine exhibition of about three weeks duration as I feel it deserves some sort of celebration. Do you think it would be possible to let us have a Shahn painting, a Weber oil and a Rattner? Since Easter comes early this year, I would like to have this exhibition starting Easter weekend into the middle of April.

I expect to be in New York next Wednesday and Thursday and will stop to see you then.

Looking forward to seeing you,

Fondly,

TKD:nh

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

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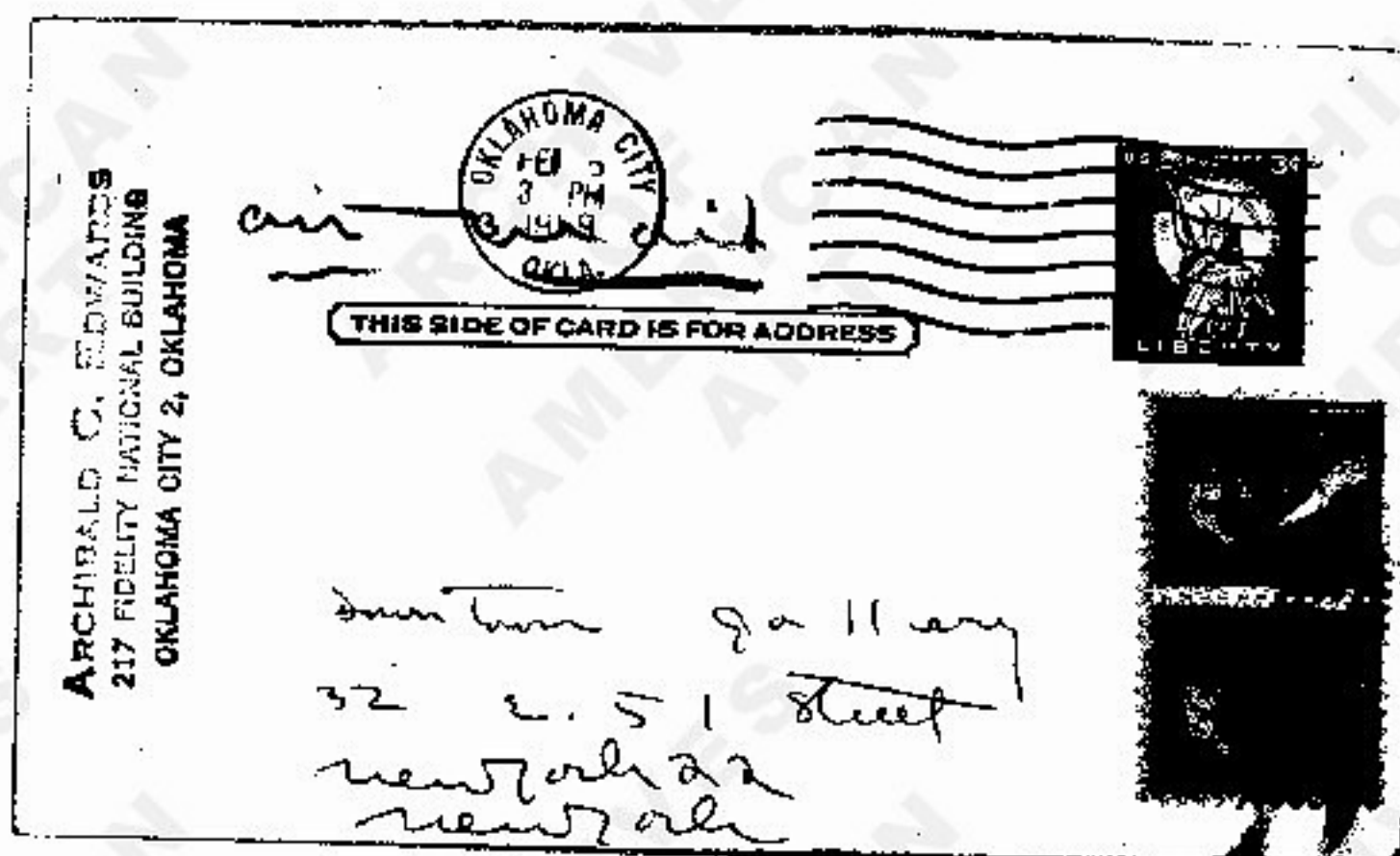
If you have any of the drawings  
for sale in the Marion Shover  
the folder of which just  
came, please send me  
a price of folder, East River and  
Fantasy, small paint are my fancy.

ARCHIBALD G. EDWARDS  
217 FIDELITY NATIONAL BUILDING  
OKLAHOMA CITY 2, OKLAHOMA

2/5/59



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JAMES KEMPER  
922 WALNUT STREET  
KANSAS CITY, MO.

February 5, 1959

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

I have your memorandum and the figures on the granite sculpture to be done in Pink Granite and to weigh about 180,000 lbs. While I would prefer it if we could work out a bronze sculpture, I am quite willing to consider this on a basis of \$55,000.00 all set up and subject to our approval here on the site in Kansas City, Missouri. To this I assume would be added some additional items; I wish you would detail these and then give me these figures along with the figures which you are procuring for me in connection with the Italian rendition of the sculpture in bronze.

If possible, I should like to have you write me a letter in detail, outlining the various combination offers together with Mr. Zorach's fee and all other charges that pertain to each particular offer and have it in such shape that the whole matter could be submitted to the Board of Directors of the David Woods Kemper Memorial Foundation for definite action.

Sincerely yours



JMK:G

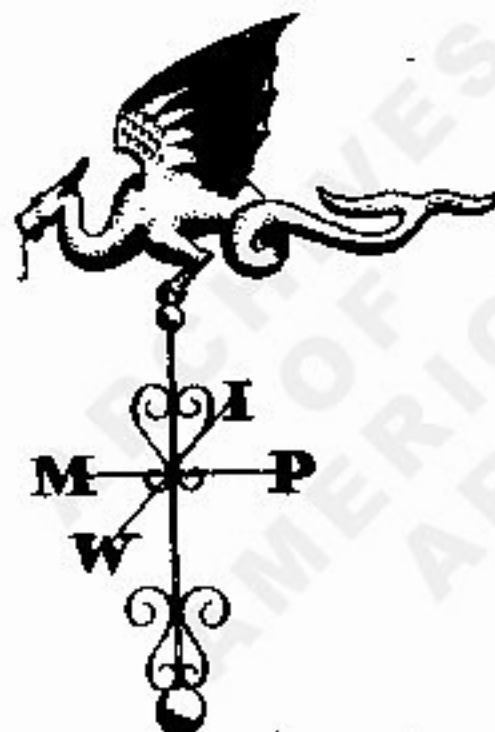
For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



COMMUNITY ARTS PROGRAM  
RICHARD B. K. McLANATHAN  
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENESER STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]  
SWIT: 7-0000



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for use by the director of the

February 5, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

*Edith*  
I found your nice letter awaiting me on my return from Williamsburg and New York and I am writing to let you know that of course we would be most pleased to have you show our new Ben Shahn painting PARABLE in your projected one-man exhibition of his work.

I am sorry that your letter did not arrive ~~after~~ *before* ~~I had arrived~~ from my trip for I would have been able to give this much more immediate attention.

It was most pleasant to have a chance to drop in on you and I hope some day I can persuade you to pay us a visit here in Utica.

With all good wishes,

Cordially,

*Rich*  
Richard B. K. McLanathan  
Director

RBKMcL:mcf

*P.S. The picture is on its way!*

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON  
250 Park Avenue, New York 17

February 5, 1959

MEMO TO MRS. EDITH G. HALPERT:

We have checked the assessed valuation of your East 51st Street property and find that the valuation of the land has been increased from \$70,000 to \$75,000, making a total valuation of the land and building of \$95,000.

Enclosed is an application for correction of assessed valuation. If you will sign it where your initials appear, have your signature notarized and return it to me, I will cause it to be filed.

In addition, your accountant must prepare a schedule of rental income and expenses for the calendar year 1958 and this should also be affixed, as in previous years. Please furnish me with three additional copies of the schedule of rental income and expenses.



Enclosure



Seattle Washington  
February 5 59.

*W. H. L.*  
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22 N. Y.

Dear Mrs. Halpert;

As your last letter suggested- I had  
already forgotten about the Weber Drawing.

However Sid wrote me from New York  
that Anne thot I should buy the Weber- and that at \$800.00  
or \$850.00 the work had real merit.

Of course I should like to buy it at  
\$800.00. Frankly neither my wife nor I know a thing about  
paintings- neither of us can draw a line between two points.  
But we respect Anne's judgment- she has rare discernment.  
So when she says I should buy- there is little else to do.

I am not in Sidney's league- I am candid  
about this- but thats all right too. So if agreeable with  
you- I will mail you a check again May 5th- one July 5th-  
and the final \$200.00 on August 5th.

Sidney also wrote that you could include  
the Weber with something which they purchased. Now I appre-  
ciate fully you don't know me- we never saw each other. I  
won't feel badly at all should you wish to keep the Weber  
until it is paid for. Any manner in which you wish to handle  
the purchase is completely alright with me.

I have no interest in the money value of  
paintings we own- I have'nt anything much good- but again  
that is alright with me. I like what I have- I enjoy them  
completely and I feel this Weber though nota major work of  
his will bring my family much fine pleasure- and thats suf-  
ficient for me.

May I take just one more moment of your time.  
I constantly feel my children never see our paintings. Imagine  
my surprise when my youngest son- when directed to write in  
High School English on any subject he wished chose to describe  
the feeling a little John Piper-which I purchased from Curt  
Valentin- made upon him. He saw so much- and wrote at such  
length- of feeling I had never experienced- we were flabergasted.  
So I guess children see much more when exposed to good things  
than we give them credit for.

Yours very truly

*Max Weintraub*  
Pier 66 Seattle 1 Washington

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



  
743 South Grand View Street, Los Angeles 57, California ; Dunkirk 9-4138

February 5, 1959

Mrs. Edith G. Halpert  
32 E. 51st Street  
New York 22, New York

Dear Edith:

Just a line to let you know that I plan to be in New York after the 22nd of February and hope to have a chance to see you then. Will be around for a few days chasing down some business in connection with Chouinard, and hope that we might have lunch together and have an opportunity to talk about life in general.

Many thanks for keeping me posted on what's going on in the Gallery. I shall hope to catch the Marin show while I am there.

Best to you.

Sincerely,



Mitchell A. Wilder

MAW:had

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February 6, 1960

Albany Institute of History and Art  
Albany, New York

Gentlemen:

Would you please let me know whether the publication entitled  
"Hudson Valley Paintings" is available for purchase and at  
what price.

A self-addressed card is enclosed for your convenience, in  
replying.

Sincerely yours,

EGH:pb  
Enclosure

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sale.

1 Old Church Road  
Kingston 8 , Jamaica,  
British West Indies  
6 February, 1959

Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Gentlemen:

Would you be interested in paintings from the West Indies?

I am an American resident in Jamaica. I have exhibited in several group shows in the United States, and have had recent solo shows at the Country Art Gallery, Westbury Long Island, and at the Institute of Jamaica, here in Kingston.

Some of my landscapes and figure studies, in oil and water colour, can be seen at the New York offices of the Jamaica Industrial Development Corporation, Weylin Building, 527 Madison Ave. If you would care to view other examples of my work, I should be happy to arrange for you to do so.

Yours very truly,

*Susan Alexander*

Susan Alexander

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published in the absence of such information.



February 6, 1959

Mr. Frederick Dana  
Rubin, Baum & Levin  
350 Fifth Avenue  
New York 1, N. Y.

Dear Fred:

Thank you so much for the memorandum prepared by Mr. Friedman.  
It all seems like a very clear case of much effort and certainly  
offers a tremendous problem in relation to the tenants. I shall  
try to ascertain the need and will then communicate with Mr.  
Friedman.

As I mentioned previously, if you would agree to send me appropriate bills not only for this and future work but for the past assistance you gave me, I would feel more comfortable about calling on you.

My very best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sale.

ROBERT BENDHEIM

1430 BROADWAY  
NEW YORK 18, N. Y.

February 6, 1959

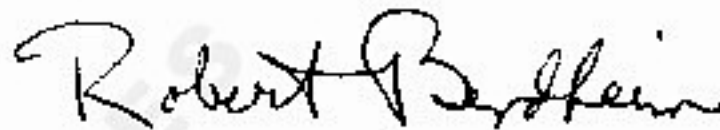
Mrs. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Enclosed is my check for \$515. covering  
the Stuart Davis mural No. 114.

With kind regards,

Sincerely,



Robert Bendheim

Encl.

rior to public information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



February 6, 1959

Mrs. Stephen C. Clark  
46 East 70th Street  
New York, N. Y.

Dear Mrs. Clark:

I have just had word that the three frames which required repair will be completed at the end of the following week. You mentioned that you were in no hurry and we have given the framer sufficient time to do a good job.

Before billing the paintings to you, I decided to write to ascertain whether the shipment should be made to Cooperstown or to your New York address. If the latter, there will be a three per cent sales tax, as you no doubt know.

I am sending a photograph of the "Family Portrait" to Louis Jones who was under the impression that he could identify the name of the artist. Although the picture can stand on its own, it is always interesting to have that additional information. He has always been most cooperative in helping us with similar research.

It was a great pleasure to see you -- and I am still trying to locate some additional gay pictures for you.

Sincerely yours,

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February 6, 1959

Danish Information Bureau  
585 Fifth Avenue  
New York, N. Y.

Gentlemen:

On October 27th your Mr. Skrivegard borrowed from us a number of works by Ben Shahn for exhibition in Copenhagen. At that time I was under the impression that the pictures would be returned to us very shortly. If you will refer to your records, I wrote to you on January 2nd to ascertain the date on which we might expect the pictures at the gallery but to date I have had no reply.

As we are opening an exhibition of Ben Shahn's work on the first of March, it is imperative that we have these in our possession by that time. Therefore I am writing again and hope that I will be favored with a prompt reply.

Thank you for your cooperation.

Sincerely yours

EGH:pb

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**DARTMOUTH COLLEGE CLUB**  
37 EAST 39TH ST., NEW YORK 18, N. Y.

February 6, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We have just been informed that Professor Richard Wagner of Dartmouth College will be with us on February 17th to discuss the exhibition and show color movies entitled "Creation of a Painting".

He would greatly appreciate if you would send him a list of the paintings and the artists that will be on display here during the exhibit. The Professors' address is 76 East Wheelock Street, Hanover, N.H.

We hope February 16th will be convenient for hanging the paintings.

Very truly yours,

D.H. Davidson,  
Entertainment Chairman

DHD/pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published (or unpublished) date of sale.

PETER H. DEITSCH

ORIGINAL PRINTS • DRAWINGS • PAINTINGS

51 EAST 73RD STREET  
NEW YORK 21, N. Y.

REGENT 7-8279

February 6, 1959

*sub*  
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for offering me the two Guys drawings, but after due consideration I feel I do not have a market for them and are returning them to you.

Thank you for your trouble in this matter,

Very truly yours,



Peter H. Deitsch

PHD:ld

Not to publish any information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



February 6, 1959  
Via Air Mail

Mrs. Stanley Freeman  
709 North Beverly Drive  
Beverly Hills, California

Dear Mrs. Freeman:

As I advised Mr. Freeman, I ordered color transparencies of the two paintings which he saw during his visit. These transparencies have finally reached me and are now enclosed for your consideration. The information is listed below.

Stuart Davis - MURAL DETAIL #2 - oil - 1957-9 - 18" x 14"

Stuart Davis - STANDARD STILL LIFE #2 - oil - 1958 - 18" x 13"

They are each priced at \$2200.

These are being sent to you by air mail in the hope that you can make an immediate decision and send me a wire accordingly — as we have several collectors waiting to see these new exciting paintings.

My very best regards.

Sincerely yours,

EGH:pb  
Enclosures(2)

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

February 6, 1959

Dr. Ralph Jessor  
3417 Warden Drive  
Philadelphia, Pennsylvania

Dear Dr. Jessor:

Pardon me for sounding so uncooperative during our telephone conversation. During the same morning three museums expressed special interest in the Pippin painting of "The Magic Mountain" and I promised the museum at the University of Nebraska that I would send it to its forthcoming exhibition. The shipping date is almost immediately. Incidentally, you know that Dr. Makler had advised me that you would not require a second Pippin and we were released from that commitment.

After further consideration I decided that in view of the inconvenience of the trip for you and Mrs. Jessor that would be involved, I decided to ship the Pippin to you for consideration at the special price quoted to Dr. Makler for whom I had arranged the reduction and this is being shipped to you early in the week.

If you should decide to retain the painting, will you please bear in mind that you will be called upon by at least one museum (I shall try to discourage the others for the time being) for the loan. As you know, there are very few -- if any -- paintings by this artist available and we feel it very important to cooperate with the institutions in their educational work.

My best regards.

Sincerely yours,

EGH:pb

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February 6, 1958

- 2 -

February 6, 1958

February 6, 1958

Mr. James Kemper  
922 Walnut Street  
Kansas City, Missouri

Dear Mr. Kemper:

At last William Zorach has gone over the very many estimates received to date in both materials — that is, bronze and stone — and has expressed his preference for the former medium as well as his preference for the two firms he considers best for this project. They are Leofanti for the enlargement and the Modern Art Foundry for the casting. The estimates from both companies were sent to you a short time ago, the former dated November 7th and the latter December 8th. The figures are listed below:

Leofanti Studios - enlargement and delivery to Zorach's studio	\$23,500.
Modern Art Foundry - for casting in bronze (15" high)	25,000.
" " " - boxing for shipment	450.

The weight will be approximately 7500 pounds with the shipping cost F.O.B. New York. We shall endeavor to get the lowest rates for transportation to Kansas City.

The artist's fee, including the supervision of the work in progress, including the removal of the scrape lines referred to in Leofanti's estimate (paragraph 4), the many needed visits to the Modern Art Foundry to check on the progress of the actual casting and to make the necessary corrections; for the conception and the original model or design used for enlargement; and, if necessary, supervision during installation on the pedestal which you will provide in Kansas City; - the sum of \$18,000., plus traveling expenses to and from Kansas City.

You now have copies of all other estimates including stone. If you prefer the latter medium, an increased price for supervision will have to be added to the figures you will find on the stone estimates. The time element, incidentally, will be much greater for stone carving, as the few desirable companies are involved with projects they cannot set aside, while Leofanti and

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49,000  
48,950  
18  
66,950



Mr. James Kemper

- 2 -

February 6, 1959

Modern Art Foundry will favor Zorach and will reduce the time element as much as possible.

The contracts with the two companies will be made with you directly at the same figures submitted to Zorach and not the advanced figures usual under the circumstances. All in all, I am glad to say, the total cost will be considerably lower than any monument of this type for various reasons, plus the fact that Zorach is giving you the benefit of the original four-foot scale casting.

I am very glad that we have finally reached this point in the negotiations and want to repeat my thanks for your remarkable patience and your kind cooperation. I am glad, too, that I had the privilege of meeting you and Mrs. Kemper.

Sincerely yours,

EGH:pb

P.S. Under separate cover I am sending you a photostat of a blueprint which is self-explanatory.

.000,00

.000

Amount for printing -

For the purpose of this letter, I am enclosing a copy of the letterhead of the Modern Art Foundry, which will show you the figures for the casting of the monument. I am also enclosing a copy of the letterhead of the Modern Art Foundry, which will show you the figures for the casting of the monument. I am also enclosing a copy of the letterhead of the Modern Art Foundry, which will show you the figures for the casting of the monument.



Feb. 19. 1959

*(Campar)*  
**FIRM OF CAV. FERDINANDO PALLA-SCULTORE**  
 Pietrasanta, (Lucca) Italy

- 1.) Monument in marble \$24,000.00 plus \$2000.00 packing  
 (No price given for trucking)  
 ----- (Does not include Pedestal)

- 2.) **GARIBALDO ALESSANDRINI**  
 Querceta, (Lucca) Italy

Monument in marble \$18,000.00 plus \$500.00 packing  
 Plus \$300.00 trucking to Livorno  
 ----- (This estimate does not include Pedestal.)  
 The above prices in travertine slightly less.

Weight approximation about 35 tons

Cost per ton depends on the size of box and will be approximately  
 \$5.00 to \$7.00 per ton from Livorno to New Orleans

Insurance is approximately 8% of insured valuation.

The marble in all cases is of the finest quality Italian marble  
 for outdoor purposes.

(Dear Edith -

My source of information - Raymond Pascundli Sculptor  
 who has written for these estimates for me  
 advises that no 2. above is the firm  
 he would recommend as best - He has  
 shown me work that they have done for  
 him which is excellent.

William Zorach )

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 established after a reasonable search whether an artist or  
 purchaser is living, it can be assumed that the information  
 is published 60 years after the date of sale.

February 6, 1959

Mr. Irving Levick  
701 Seneca Street  
Buffalo 10, N. Y.

Dear Mr. Levick:

At long last we have found it possible to have a one-man exhibition of paintings by Ben Shahn — to be held during the month of March. Five years have elapsed since his last exhibition at the gallery.

Because of his slow production we are obliged to borrow all but four paintings which we have tucked away for this occasion. The loans are being made by museums and private collectors.

Now that I have learned that **THIRD ALLEGORY** belongs to you, I am writing to ask whether you would be good enough to let us have this outstanding example for the exhibition. Of course we shall take care of the packing, transportation, and insurance charges, either paying the pro-rata premium relating to your policy or adding it to our own policy — as you desire.

Needless to say, both the artist and the gallery will be exceedingly grateful to you for your cooperation. Won't you please let me know by return wire collect whether we may have this for our exhibition and will you also advise us how the credit line should read in the catalogue.

Many thanks and best regards to you and Mrs. Levick.

Sincerely yours,

EGM:pb

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February 6, 1959

Mr. Noah Levin  
1647 Balmoral  
Detroit 3, Michigan

Dear Mr. Levin:

On January 17th — at your request — we sent you a group of photographs of paintings by Charles Demuth. As we are now sending several of these pictures to an exhibition, I am writing to ascertain whether any of these interest you and if so whether you would like to have us withhold them and make substitutions. If you are not interested, would you be good enough to return the photographs at your convenience.

I hope that you will be in town during the current exhibition of Marin paintings, all produced between 1888 and 1919, representing just half of his painting career. It is really a very exciting show including many pictures not exhibited previously.

I look forward to seeing you.

Sincerely yours,

EGH:pb

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*POL*  
*R. [unclear]*

February 6, 1959

Mrs. Aaron Richmond  
129 Dean Road  
Brockline 46, Massachusetts

Dear Mrs. Richmond:

Under separate cover we sent you immediately upon receipt of your letter a catalogue of the current Marin exhibition but I am enclosing another copy indicating which works are still for sale.

As indicated, a number of the pictures were borrowed for the exhibition but several have been sold during this week. However, we have other examples — a few more of the same period and a comprehensive of those painted between 1920 and 1958, which we are planning to show subsequently to complete the inclusive survey.

I hope that you will be tempted to come in before then and will ask for me. I look forward to meeting you.

Sincerely yours,

EGH:ph

Enclosure

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February 6, 1959

Mr. Paul Reebling  
12 Beekman Place  
New York, N. Y.

Dear Mr. Reebling:

I have just been advised that the Shahn painting entitled GOTESCAS is in your possession and am writing to ascertain whether you would be good enough to lend it to us for the month of March when a one-man exhibition of paintings by Ben Shahn will be held at this gallery. It will be his first one-man show at the gallery in five years and we are most eager to include the outstanding examples produced during that period.

We shall, of course, take care of all the transportation and insurance expense and will follow your wishes as to the credit line in the catalogue.

Both the artist and I will be most grateful if you will agree to this loan. A self-addressed card is enclosed for your convenience in answering.

Sincerely yours,

EGH:pb  
Enclosure

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GERHARD D. STRAUS, M. D.

606 WEST WISCONSIN AVENUE

MILWAUKEE 2, WISCONSIN

February 6, 1959

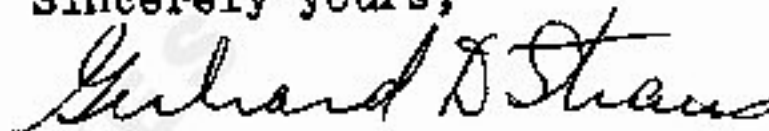
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mr. Marin:

Mrs. Straus and I have decided to keep the Rattner painting, "Pillar of Fire." Enclosed please find a check for \$1186.23. I have deducted the \$12.50, packing charge from Butterworth and the \$1.27 C.O.D. charge from the \$1200.00. I will pay the \$5.90 express charge. In our transactions for the Marin and Kunyoshi paintings in October, we paid for the express charge but there was no additional charge for packing. We understood that the Rattner painting would be shipped under the same arrangements.

Thank you very much for your courtesy to us and we hope to see you again when we are in New York.

Sincerely yours,



Gerhard D. Straus, M.D.

GDS/ab

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER  
LOS ANGELES 24, CALIFORNIA  
February 6, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Some light reading for you. I thought  
you might like to see the booklet I  
did for the RICHARD NEUTRA EXHIBITION.

Ever yours,



Frederick S. Wight  
Director of the Art Galleries

FSW:je

Enclosure

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be presumed that the information  
be published 50 years after the date of sale.

February 6, 1959

Mr. Max Weinstein  
844 McGilvre Boulevard  
Seattle 2, Washington

Dear Mr. Weinstein:

During the recent visit of Mr. and Mrs. Gerber, Mr. Gerber suggested that we ship to you on approval the gouache drawing dated 1910 which was one of the three drawings in the Weber exhibition.

I am enclosing a consignment invoice covering the shipment of this drawing to you on approval. When you see the actual picture I am sure that you will recall this clearly and I hope that you will like it sufficiently to retain it in your collection. If not, do not hesitate to return it to us. However, I want to advise you that there is no other picture of the type and this period available.

Sincerely yours,

HGH:pb  
Enclosure

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purchaser is living, it can be assumed that the information  
was published 60 years after the date of sale.



February 6, 1956

Dr. Paul A. Chew, Director  
The Westmoreland County Museum of Art  
221 North Main Street  
Greensburg, Pennsylvania

Dear Dr. Chew:

I am very pleased indeed that your building has been completed and that you are ready for some exciting exhibitions.

We shall be very glad to cooperate with you in your Pennsylvania exhibition and in this instance can offer you an excellent selection both in the field of contemporary art and in American folk art. In the former, we could add Charles Demuth and Horace Pippin, both of whom were Pennsylvanians, and in the latter we have both paintings and sculpture in a wide variety.

I look forward to your visit and would suggest that you give me some notice so that I may have the material available when you come.

With best regards,

Sincerely yours,

EGM:pb

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WORCESTER ART MUSEUM  
35 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLASMA 2-4678  
CABLE ADDRESS WORCART

February 6, 1959

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

*Edith*  
Dear Mrs. Halpert:

I wonder if you could give me the addresses of Mrs. Nathan J. Miller who owns "Egyptian Pot" by Max Weber; and Dr. F. H. Hirschland who has "Gesture" by Max Weber also.

We should like to borrow both these items for our Mal Exhibit, but do not know where to reach either of these people.

Thank you very much for your help.

Sincerely,

*Dan Rich*  
Daniel Catton Rich  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct.



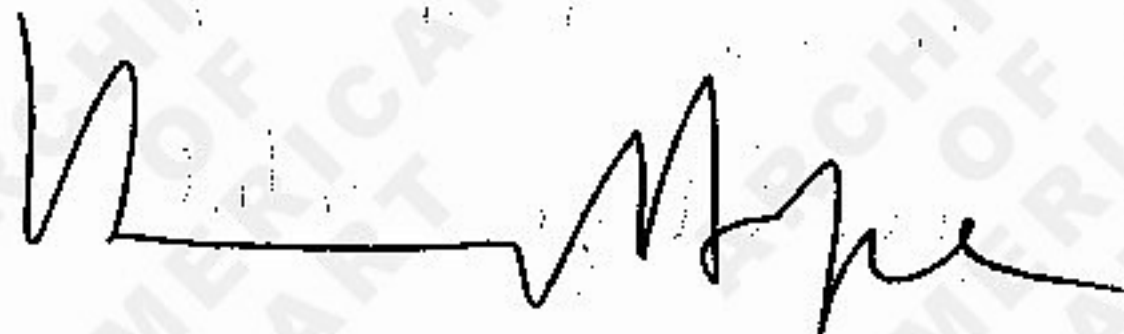
2/7/09

Mrs Edith Haepert  
The Downtown Gallery  
Dear Edith.

Jean Charlot has sent us an article based on some old letters from Georges while latter was in N.Y. in 1929. I would like to illustrate it with photos of some of the lithographs he was doing at the time. He mentions Vaudeville in Harlem, Rear Guard, Requiem. Among others he mentions Green Island Sideshow, Eighth Avenue, The Elevated, The Subway. The Requiem, he writes, was chosen one of the 50 best prints of the year.

Can you by any chance lend  
us photos of any of these, or perhaps  
suggest where we might find  
them.

All best wishes





February 7, 1959

Mrs. Edward M. Flack  
Box 285  
Virginia, Minnesota

Dear Mrs. Flack:

Thank you for your letter.

Unfortunately we do not have a brochure with illustrations of work by all the artists connected with this gallery but I am enclosing our two most recent catalogues, that of John Marin and the Weber catalogue, which do have reproductions and also list the names of all the artists associated with this gallery.

The plan is very simple as we do not have contracts nor charge interest when we sell on the time-payment plan. A 20% down payment is required and the balance is payable over the period of a year in 12 equal monthly installments or quarterly installments - whichever is preferable to the purchaser. On higher-priced works of art, we extend the period, if required.

In addition to the major artists whose names are listed, we have excellent examples of the work of younger painters and sculptors whose price range is considerably lower. If you are planning to be in New York, I should very much like to have the privilege of showing you what we have available. Or, if you will select from the list any artist or artists who interest you particularly, I might be able to send you a few photographs which will merely suggest - in black and white - specific pictures which are for sale.

I look forward to hearing from you.

Sincerely yours,

RMH:pb  
Enclosures (2)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 7, 1959

Mrs. Ruth Hammer  
Ruth Hammer Associates, Inc.  
2 West 50th Street  
New York 19, N. Y.

Dear Ruth:

It was so nice to hear from you and of course I am delighted that you are happy with the Shahn painting.

Enclosed you will find a copy of my letter to Mr. S. Paston to whom the original was addressed.

Do come in to see us. Can I coax you here for a drink in the near future?

My best regards.

Sincerely yours,

EGH:pb

Enclosure



February 7, 1958

Dr. A. Mamelod  
1107 Lilac Lane East  
Milwaukee 17, Wisconsin

Dear Dr. Mamelod:

Thank you for your note.

Unfortunately, when we located the 1952 consignment to the Albright Gallery, we found that all the paintings had been sold quite a few years ago. However, we have other examples by most of the artists whose names are printed below, at prices varying considerably, based on the period and size. If you would specify one or two or more of the artists who interest you particularly, I could be more specific. Meanwhile, I am enclosing a catalogue of our current exhibition.

Sincerely yours,

EGH:ph  
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 7, 1959

Mrs. Edward A. Merrill  
16 Elm Avenue  
Colorado Springs, Colorado

Dear Mrs. Merrill:

Thank you for your letter.

I shall be very glad to cooperate with you and unless you have some specific artist in mind, I can suggest several of the younger painters who would fit into your \$1000 limitation. I doubt whether any of our "American masters" whose names appear below would fit into this category, except for watercolors or drawings. If the latter would be satisfactory, I could send you several photographs for consideration. On the other hand, we do have very interesting paintings by the younger group and at the moment a remarkable and recent painting by Karl Zerbe which should be of interest to a museum.

Won't you please let me know your wishes in the matter.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



February 7, 1959

Mr. S. Pasten  
189 Montague Street  
Brooklyn 2, N. Y.

Dear Mr. Pasten:

At Mrs. Ruth Hammer's request I am listing for you below  
the current insurance valuation of her painting by Ben  
Shahn

CHATEAU . Tempera . 1957 . \$1500.

Very truly yours,

EGH:ph

Copy to Mrs. Ruth Hammer

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
proposer is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Bowling Green, Kentucky  
February 7-1959

Mrs. Edith Halpert  
% New York's Downtown Gallery  
New York City, N.Y.

Dear Mrs. Halpert:

I read with much interest the article in February Cosmopolitan regarding your originating the idea of exhibiting and selling paintings on the installment plan, and am writing requesting the requirements for exhibiting paintings in your Downtown Gallery.

I have been painting in oils for the past several years and have many original paintings that I would like to exhibit and sell.

Would you please be so kind as to advise me how to proceed? I will greatly appreciate any information you may furnish in helping me sell my paintings.



Thanking you for any consideration you  
may extend me, I am,

Yours Sincerely  
Dell Peden

702 Covington Ave,  
Burling Green, Kentucky

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

February 7, 1959

Mrs. Mary G. Roebling  
28 West State Street  
Trenton, New Jersey

Dear Mrs. Roeblings

A letter addressed to you at 12 Beckman Place was returned to us  
and I am now sending you a copy to the New Jersey address that  
Mr. Erpf was good enough to supply.

I shall be most grateful for your attention.

Sincerely yours,

EGH:ph  
Enclosure



February 7, 1958

Mr. Dean Stambaugh, Executive Secretary  
Fiftieth Anniversary Committee  
St. Albans School  
Mount St. Alban  
Washington 16, D. C.

Dear Mr. Stambaugh:

Indeed we shall be very glad to cooperate with you in your plans for an exhibition of American painting to be held from May 20th through June 3rd.

May I refer you to the following owners who I am sure will be willing to make the loan for that period. Unfortunately we have only one unsold painting in our possession and I am quite sure that it will not be available through the gallery as we are including it in a one-man show — together with a great many loans — during the month of March and there is no doubt that it will be sold while the show is current.

THE DROWNING HERO, 1957 — Black watercolor

Mr. M. F. Potamkin, 1808 Delancey Street, Philadelphia 3,  
Pennsylvania

AFRICA, 1958 — Tempera 30" x 53"

Virginia Museum of Fine Arts, Richmond, Virginia

SECOND SPRING, 1955 — Tempera 32" x 52"

Mrs. John Barclay, 320 West Pittsburgh Street, Greensburg,  
Pennsylvania

Sincerely yours,

HGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



February 7, 1939

Mrs. Edward B. Wehr  
3035 West Wisconsin Avenue  
Milwaukee 8, Wisconsin

Dear Mrs. Wehr:

It was so nice to hear from you but I was very much distressed on reading the report of your express company experience. Don't they make deliveries directly to the addressee as they do in other parts of the country? Or can you suggest some other method of shipment in the future?

Naturally, I am very much pleased that Edward Dwight liked your new acquisitions from us. Regarding the discount — if you recall — none of the early paintings by Weber were for sale with the exception of two or three which were available to museums only and therefore the price quoted was the museum price — net. I am sorry that I did not make myself clear at the time. Furthermore, on the relatively inexpensive drawings by the various artists we make no reduction to institutions. This refers to the two Shahn drawings which you acquired.

Also, I am pleased that Ed Lewandowski is equally enthusiastic about your plan which is so thoroughly admirable. Milwaukee should be greatly impressed with what you are doing and most grateful for your important contribution. Furthermore, the great effort you are making to instill interest among your friends is admirable. It might be a good idea at some future time to follow the plan practised in several museums throughout the country and particularly that of St. Louis which seems especially successful. This plan calls for a selection made by the museum director of paintings and sculpture priced within a figure limitation — \$1000 at St. Louis, \$750 at Albright, etc. Special Collectors' Exhibitions, as these are called, are arranged for the local public which is very much impressed when the selection is made, as I mentioned, by the director, and is brought directly to the home town for study and consideration. A good many pictures have been sold in this manner and the exhibitions have inspired and have started collectors who eventually present such works of art to the museum.

When are you starting off on your trip? I hope that you will come by way of New York and will pay us a visit. It is always such a great pleasure to see you.

Sincerely,

EQH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 7, 1958

Mr. John McAndrew, Director  
Jewett Arts Center  
Wellesley College  
Wellesley, Massachusetts

Dear Mr. McAndrew:

Indeed I shall be very glad to cooperate with you in lending OLD GLASS by Hyman Bloom. Incidentally, I found two more pictures. They are as follows: RABBI WITH TORAH and CADAVER II.

CHILD IN THE GARDEN was sold by us to Mr. Nate Spingold, who died several months ago, but I am sure that his widow will be glad to cooperate if you write to her directly. The last address our records show for her was 12 East 17th Street, New York City.

Meanwhile I am enclosing the loan agreement form for OLD GLASS as you requested.

Also, if you are interested in additional pictures, Mr. Jacob Schelman has a very handsome gouache of a rabbi painted about two years ago. His address is 20 East Boulevard, Groversville, New York; and Mr. Allen Sirotte has a huge gouache drawing which you might consider of interest. His address is 30 East 37th Street, New York City.

And so, my best regards.

Sincerely yours,

EQH:pb  
Enclosure

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February 7, 1959

Mr. John I. H. Baur  
Whitney Museum of American Art  
22 West 54th Street  
New York 19, N. Y.

Dear Jack:

Thank you for your letter.

We are setting aside the sculptures you listed for the Zorach exhibition together with the paintings, et cetera. Of course we shall be very glad to remat and frame the drawings so that they are properly presented. We are so accustomed to burdens, as you know, and more or less thrive on them. Also, if you can wait until Zorach returns from Mexico we can obtain the very imaginative titles he uses and the dates. This can be done after the framing.

And when I receive your list of objects selected at Zorach's studio we will complete the information although I imagine you have in your efficient way taken down all the necessary data.

Have you decided on any of the small sculptures or are you letting that ride until later? There are quite a few really handsome examples at the gallery and we can make a list for you if you desire. Not all of the small objects have been photographed. Also, as I mentioned previously, we have a fairly nice-looking case which we shall be glad to lend for these small objects if you have need for it.

And so, let me know if there is anything I can do to be of help.

Sincerely yours,

EGH:pb

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ROBERT W. WOOD, JR.  
16 Fairview Avenue  
Princeton, N. J.

February 7, 1959.

Downtown Gallery, 32 E. 51st Street,  
New York City.

Gentlemen:

In 1927 and 1928 I bought the following prints  
from you, dealing with Mrs. Goldsmith:

Locke, Charles Cigar Stand  
Furman Street  
Artist at Easel with people watching  
3d Ave. L

Piense, Ernest colored lithograph of a single rose

Lozowick, Louis Sunlight under the L

Ronnebeck, Arnold - Brooklyn Bridge

Reisman, Richard - Drinking Horses

I am wondering if there is any market for any of  
these prints and if so, would you be good enough  
to let me know, indicating prices that you would  
offer for them.

Very truly yours,

*Olivia S. Wood*

Olivia S. Wood

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may be published 60 years after the date of sale.





HOWARD MANOR

PALM SPRINGS, CALIFORNIA • PHONE FAIRVIEW 4-1111

DAVID H. MAROULIS AND JACK DEMPSEY

2/8/59.

Dear Edith -

Many thanks for yours of 1/16.  
We arrived on the 17<sup>th</sup> & will leave here about  
15<sup>th</sup> & return ~~San Antonio~~ about Feb. 22nd.

Nice weather here - sunshine & golf.  
However Mary has been bothered with a virus  
which militates against her enjoyment of place this  
year.

Hope you will send the color  
transparency of New Davis when available.  
Of course we understand & will be patient  
on this & the shelter.

Our Best

Sincerely

Stoddard

Manor Room

PALM SPRINGS, FINEST . . . DINING DANCING COCKTAILS - MEMBER DINERS AND ESQUIRE CLUBS

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



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researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
published by ~~any other~~ the date of sale.

PHILIP SHAN  
7 EAST 85TH STREET  
NEW YORK 28, N. Y.

Sunday  
Feb 8, 1959

Dear Edith,

Here are the two articles I  
mentioned yesterday, and also the  
editorial.

I hope you find them interesting,  
and also that they may be a  
source of aid, comfort and  
support in the difficult moments  
of art news, S. Jones, etc, etc.

Sincerely,

Phil

LYNNE GUTTMAN  
KENT ANNEX, 199 LONGWOOD AVE.  
BROOKLINE, MASSACHUSETTS

Feb. 8 [1959]

Dear Mrs. Halpern,

I shall be in New York  
Feb 20 through the 22<sup>nd</sup>

Anything you can arrange will  
be more than appreciated. My plans  
will be dependent upon yours -

I loved meeting you last  
Saturday and look forward to see-  
ing you again.

As Ever,

Lynne Guttman

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



The American Academy of Arts and Letters



633 WEST 155 STREET · NEW YORK 32, N.Y.

February 9, 1959

The Downtown Gallery  
32 East 51 Street  
New York City

Gentlemen:

The three pictures by John Marin  
(Blue Black Sea, Seascape Fantasy and Bar  
Harbor-Mt. Desert-Maine), which you were  
kind enough to lend us for our current exhibition,  
"The Impressionist Mood in American Painting,"  
will be returned to you by Thorn's Express on  
Tuesday, February 17.

The public has demonstrated an  
unusual interest in the exhibition and the press  
has been most favorable. Your generosity in  
lending us material added greatly to the success  
of the exhibition, for which we are most grateful.

Very sincerely yours,

*Felicia Geffen*

Felicia Geffen  
Assistant to the President

due to publishing information regarding sales transactions,  
creators are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

ATLANTA ART ASSOCIATION GALLERIES  
HIGH MUSEUM OF ART  
McBURNIEY ART MEMORIAL  
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 4-0371—P. O. BOX 7272—STATION C

HAL S. DUMAS.....Chmn., Board of Trustees  
WALTER C. HILL.....Chmn., Executive Committee  
MRS. GRANGER HANSELL.....President  
REGINALD POLAND.....Director of Museums  
RICHARD BRUNELL.....Director of Institute

February 9, 1959

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We have a very definite and sincere desire to get a representative painting by either Arthur B. Davies or Charles Prendergast, or possibly both. If you have a good representative, museum-type example by the above, would you kindly let us see a photograph together with the museum price and color notations. Thank you very much. We want something that is really important. It is the same old story, of course. We don't have the money that we and other museums would like to have, but we would hope to be able to buy something fine that would have lasting significance.

Hoping to hear favorably from you.

With kind personal wishes and thanks for your favors in the past,

Sincerely and cordially,

*Reginald Poland*  
Reginald Poland  
Director of the Museums

RP:mb

Hope you can dig up something? Hope so!  
cheers R.P.



# The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

February 9, 1959

METROPOLITAN B-3211

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Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We are very much looking forward to having the exhibition of your private collection at the Gallery next season, and I would like to suggest the dates of January 15th through February 28th, 1960. We would have a reception in your honor from 4:00 to 6:00 p.m. on January 15th.

I suggest that you send us either twenty-five works to be hung in one gallery, or about fifty to be hung in two galleries. We would of course take care of transportation and insurance and would put out an illustrated check-list. Please let me know if you find the arrangements suitable.

I feel that I may have jumped the gun as far as the Ben Shahn exhibition is concerned. Our schedule for the spring of 1960 is quite tight and I think it advisable to postpone it to another year.

Sorry I missed you at Wildenstein's. The dinner was barely over at 10:30 and I didn't get there until close to 11:00.

What is the price of the Nadelman Sculptures. David Finley is our new Chairman of Accessions.

X [ We have noted Mr. Berenson's address and will ship Stuart Davis' Premiere there. We will send you a bill for packing, shipping, and insurance.

With all good wishes,

Yours sincerely,

  
Director.

HWW:jfb



Miss Joan Laws  
Simmons College  
46 Pilgrim Road  
Boston, Massachusetts  
February 9, 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sirs:

In order to qualify in June for a degree in the Publishing Arts I have started project work that is to be a magazine of the Arts for New Yorkers.

The project is to include a faithful representation of the magazine, complete with copyfitting and other technical work, as well as a promotion campaign, complete cost structure and other aspects of the publishing field. Not only will the magazine include the usual listings and advertising but the main bulwark will be feature material.

Could you send me any material--canned releases, publicity booklets, display pamphlets, programs, photographs, etc.--that would enable me to develop a feature story about the Downtown Gallery or one of the artists whose work you exhibit. I am especially anxious to have photographs.

I would be glad to show you the finished layout and copy if you wished to see it. Also I would appreciate any suggestions you might offer at this time.

I am grateful to you for your help in this matter.

Sincerely,

*Joan Laws*

Joan Laws

rior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



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#### CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

#### SYMBOLS

DL=Day Letter  
NL=Night Letter  
R=Radio Telegram  
T=Time Telegram

The time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at

(10) don

1959 FEB 9 PM 5 14

NA129 PD=WUX BUFFALO NY 9 415PME=

=MRS EDITH HALPERT=

DOWNTOWN GALLERY 32 EAST 51 ST=

SORRY THE THIRD ALLEGORY ON TOUR WITH THE ART AND  
RELIGION SHOW UNTIL END OF MAY THEN IT GOES TO THE  
CITY OF ST LOUIS MUSEUM FOR THE AROUND THE WORLD SHOW  
IN JUNE FOR 14 MONTHS=

IRVING LEVICK=



FINE PAINTINGS • OBJETS D'ART

**MAXWELL**

*Galleries • 551 Sutter Street • San Francisco 2 • Garfield 1-5193*

*February 9, 1959*

*Edith Halpert  
Downtown Galleries  
32 East 51 Street  
New York, New York*

*Dear Miss Halpert,*

*You no doubt have received some little pictures from us. These are pictures that were loaned to us by James Vigevano several years ago, unfortunately they were misplaced and reported lost.*

*In moving to our new location we have discovered these pictures and had them shipped to you. I hope that you are able to use them since they rightfully belong to you.*

*May I extend an invitation to you or any of your staff to visit our new galleries if ever you are in San Francisco.*

*Sincerely yours,  
Fred Maxwell*

*FM:jp*



# Estimate from The Meriden Gravure Company, Meriden, Connecticut

February 9, 1959

The Downtown Gallery  
32 East 51st Street, New York, N.Y.

Attention: Mrs. Edith Halpert

Re: BEN SHAHN CATALOG

Process: Offset  
Pages: 1 Backup  
Size: (A) 12 x 32 open  
(B) 11 $\frac{1}{2}$  x 32  
Paper: 80 lb. White Tweedweave Text  
(Note grain of paper is wrong)  
Ink: Black, with 2nd color as an extra  
Copy: 1 square finish glossy  
1 manuscript letter (4 pp.)  
Type: Meriden Gravure to set list of Museums  
and Galleries and Catalog of show  
Repro supplied for D. G. Artist List  
Bind: (A) Fold to 8 x 12  
(B) Fold to 8 x 11 $\frac{1}{2}$

Edition and  
Approximate Price:

2,000

Additional 500's

1/2 (A) 1 color . . . . . \$292.30  
Paper . . . . . 77.70  
\$370.00  
Additional for 2nd color 110.00

\$20.60  
19.40  
\$40.00  
8.00

1/2 (B) 1 color . . . . . \$237.30  
Paper . . . . . 77.70  
\$315.00  
Additional for 2nd color 65.00

\$16.60  
19.40  
\$36.00  
5.00  
6.00

1/2 — Saving in paper if 11-1/8 x 32 . . . 30.00  
SUBJECT TO INSPECTION OF COPY

The above proposal is based on current costs. Under prevailing conditions these figures are quoted with the understanding that should there be an increase in the cost of labor or materials prior to or during the process of manufacture, there will be corresponding charges to reflect such increases.

KP:s  
cc:NYO

Full-Tone Printing



Established 1888

Contract Terms on Reverse Side

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

James F. Barnett  
437 7th Ave  
NY



Prior to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## Contract Terms

**PRICES:** Net 30 days. All prices F. O. B. Meriden, unless otherwise agreed. These prices are subject to change without notice and are for immediate acceptance unless otherwise stated.

**OVER-RUN:** In accordance with trade custom, it is agreed that an over-run or shortage, not to exceed 10%, to be billed pro rata, shall constitute a true delivery.

**SPECIFICATIONS:** It is understood that specifications herewith are satisfactory to you, unless designated to the contrary upon acceptance of this proposal.

**ART WORK AND LAYOUT TIME:** When requested, to be furnished extra at customer's expense on an hourly basis at a rate of \$4.00 per hour.

**CHANGES:** Should alterations or changes be made at your request or because of conditions unknown at this time, the price shall be changed to correspond to the change in cost to us.

**CANCELLATIONS:** Orders entered upon our books cannot be countermanded, except with our consent and on terms that will indemnify us against all loss.

**ERRORS:** Stenographic or clerical errors in this estimate are subject to correction.

**DELIVERY:** It is agreed that we are not liable for delays occasioned by strikes, fires or other causes beyond our reasonable control, nor for any direct or indirect damages arising from such delays.

**MERCHANDISE, TYPE OR ORIGINALS:** We are not to be held liable for the loss or mutilation of original, originals, type, plates or merchandise beyond the sum of \$25.00 total, unless statement in writing is received, giving coverage required. Where additional coverage is required, (an insurance) charge will be made depending upon the amount requested.

**ALL NEGATIVES** except those supplied by the customer remain the property of the Meriden Gravure Company.



# THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW YORK

9 February 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Thank you for sending over Leon Appelbaum's drawings.

They are perhaps too slight for our collection, but they are very charming and I enjoyed looking at them.

Sincerely,



Alfred H. Barr, Jr.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

AHB:ma

# THE OHIO STATE UNIVERSITY

NOVICK G. FAWCETT, President

COLUMBUS 10

## SCHOOL OF FINE AND APPLIED ARTS

ART EDUCATION  
ART HISTORY  
GRAPHIC ART  
COMMERCIAL ART  
GENERAL FINE ARTS  
INDUSTRIAL DESIGN  
INTERIOR DESIGN  
MURAL ILLUSTRATION  
PAINTING  
SCULPTURE

## COLLEGE OF EDUCATION

February 9, 1959

Mr. George Braziller  
215 4th Avenue  
New York 3, N. Y.

Dear Mr. Braziller:

I am planning to publish the angel playing the organ called Bach, by Ben Shahn, in an Introduction to Art I am bringing out this spring via Henry Holt. It appears on page 85 of your book.

Ben Shahn has given his permission and now I would appreciate your forwarding this letter to Mr. and Mrs. James S. Schramm, who are the fortunate owners of the work, I believe.

Besides their permission to publish, I respectfully request permission to include their names as owners. Or I would be perfectly willing to record it as Private Collection.

Incidentally, I think your book on Ben is one of the better recent books on an artist. It serves as an adequate picture book, enjoyable just to look through, and as research source book, with useful bibliography and intelligent characterization by Soby. Fine job all around.

Thank you very much.

Sincerely,

*Frank Seiberling*  
Frank Seiberling  
Professor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



32 NEWTON ROAD · BAYSWATER · LONDON W2

*Baywater 3942*

9th February 1959

Mr Ben Shahn,  
Roosevelt,  
New Jersey.

Dear Ben,

Just a very brief note as I want to get it off to you very quickly.

I have just been on the phone to the Leicester Galleries to see whether any date had been arranged for your exhibition and I was appalled to find that they had never heard a word from your dealer (is it the Downtown Gallery?). The Leicester Galleries seemed very disappointed about it and felt they may have forgotten about it your end.

As they are getting booked up pretty heavily, they obviously want to complete their arrangements for the year. At the moment they are provisionally holding open a date for around October/November in the hope that it could be fitted in then. Incidentally, it is a three-room gallery and it is possible that your exhibition might be shown with two rooms of Henry Moore sculpture and drawings.

However, if your agent could possibly write to Patrick Phillips giving him a decision one way or the other, he would be terribly grateful. In any case, even if it cannot be managed this year, they would certainly like to exhibit your work later on.

Love from us both.

In haste.

Edith

Do do something  
about this please  
Ben.

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SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

VICE PRESIDENT - STUDENT SERVICES

February 9, 1959

Mrs. Edith Greger Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

The Schulman Foundation gift to the Syracuse University art collection is encouraging to all of us. I want to extend my personal thanks to you for encouraging this interest in our collection.

I still recall with a great deal of pleasure my visit to The Downtown Gallery with Larry Schaeckebler and the delightful visit we had with you. I hope to make a repeat visit myself soon. Kind personal regards.

Cordially yours,



Frank Piakor

FP:p

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ANDREW Z. THOMPSON  
1914 ALAMO NATIONAL BUILDING  
SAN ANTONIO 2, TEXAS

February 9, 1959

Downtown Gallery  
32 E. 51 St.  
New York, N. Y.

Gentlemen:

I have seen a notice of your John Marin exhibit and wish I could attend. Do you have any list of oils, watercolors and drawings of Mr. Marin before and after 1920 which you have and which are for sale? If you have such a list, I will much appreciate it if you will send it to me.

Yours very truly,

*Andrew Z. Thompson*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLAMMA 2-4678  
CABLE ADDRESS WORCART

February 9, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

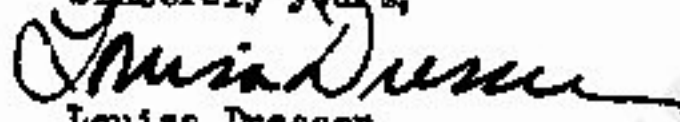
Dear Mrs. Halpert:

I have at last had photographs made of the two drawings by Stuart Davis in which we are especially interested for our exhibition, "The Dial -- and the Dial Collection", which is to be held from April 29 through September 8, 1959. Prints are enclosed. If Mr. Davis recalls them when he sees the photographs and can possibly locate them we should like very much to borrow them for this occasion.

We are most grateful for your help in connection with all our current enterprises!

With all good wishes, I am

Sincerely yours,

  
Louise Dresser  
Curator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



AUSTIN COLLEGE

FOUNDED 1849  
SHERMAN, TEXAS

ART DEPARTMENT

February 10, 1959

The Downtown Gallery  
32 East 51st  
New York City, N. Y.

Gentlemen:

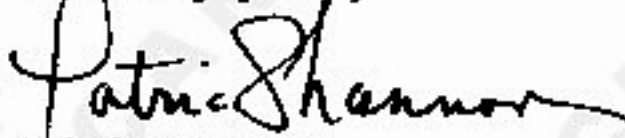
What would you say if I asked you to loan us one or two of your originals to exhibit to our school, Austin College, for a couple of weeks? We do not have the budget or space to take advantage of travelling rental shows, but we would be happy to pay the insurance and shipping charges both ways if you should be able to do this for us.

Austin College is a small liberal arts college located in Sherman, population about 30,000. Not many of us get to visit New York often enough and we are trying to be aware of our contemporary painters, as well as the artists of the past.

I have enjoyed being in your gallery in the past and decided to make this rather special request of you, and I hope you will decide in our favor.

I hope to hear from you.

Sincerely yours,



Patric Shannon  
Chairman

Enc.  
PS/pm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 90 years after the date of sale.

chanticleer press, inc.



424 MADISON AVENUE • NEW YORK 17

Murray Hill 8-8866

February 10, 1959

Mrs. E. G. Halpert,  
The Downtown Gallery  
32 East 51st St.,  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your prompt help in making the arrangements for transparencies for us.

We should be most grateful for written permission to reproduce the following works in color in our book on masterworks of art:

Rattner - Don Quixote  
Pippin - The Holy Mountain

Please let us know exactly how the credit lines should read.

Thank you for your kind cooperation.

Sincerely yours,

Kay Reese

Kay Reese  
CHANTICLEER PRESS, INC.

KR:js

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published for the date of sale.





# Davenport Municipal Art Gallery

120 WEST FIFTH STREET  
DAVENPORT, IOWA

February 10, 1959

FRED L. RAY, PRESIDENT  
PHILIP O. ADLER, VICE-PRESIDENT  
HENRY N. NEUMAN, VICE-PRESIDENT  
H. M. FREYBARGER, SECRETARY  
HELEN FLAGMAN  
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CHARLES BOOKER  
BURDICK N. RICHARDSON  
JAMES M. CHAMBERLAIN

ELIZABETH MOELLER GEMEN  
DIRECTOR  
MILDRED WERN  
ASSISTANT TO THE DIRECTOR

Mr. John Marin, Jr.  
DOWNTOWN GALLERY  
32 E 51st Street  
New York, N.Y.

Dear Mr. Marin:

Last November I had the pleasure of visiting your gallery to ascertain if you would be interested in lending art works to a SPORTS AND RECREATION PANORAMA, to be presented at Davenport Municipal Art Gallery in April 1959. A tentative list of possibilities in your gallery was discussed. You were most generous in offering loans of all, or some of the works discussed providing they would still be available in February - the time designated for the final round-up of material. It is in respect to these "loan" possibilities that I am now writing to you today - to determine what may be available. Before giving you the tentative list, may I report what success we have had - otherwise?

We have had a most gratifying response to our request for loans! A number of major museums have agreed to provide loans from their permanent collections. Among those institutions are: The Whitney Museum of American Art (lending their Bellows' "Dempsey and Firpo" canvas, also a Charles Sheeler and a Maurice Prendergast); the Cleveland Museum; the Toledo Museum; the Art Institute of Chicago; the Boston Public Library; the Minneapolis Art Institute; the Allen Art Museum of Oberlin College, and others.

Dealers and artists from several sections of the United States have responded extremely favorably. We are delighted with the results thus far.

In regard to the fine material shown at your gallery will any of the following works be available?

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Marin -2-

John Marin      watercolor of sailboats

Max Weber      Acrobats, 1946

Please suggest any additional subjects you may have relative to this exhibit.

Also please advise us of your sales terms - what deduction on our purchases; what commission we receive on sales.

We are compiling a catalog, and do need photographs! If you could submit one or several (very soon, no later than February 25) we shall be able to consider them for the catalog, and for various publicity projects.

Again our sincere thanks for your gracious and helpful assistance.

Very sincerely yours,

*Elizabeth M. Geiken*  
Mrs. Elizabeth M. Geiken, Director

DAVENPORT MUNICIPAL ART GALLERY

*P.S. We would particularly like to  
have a Marin represented. I like Weber  
Acrobats - or another related character*

*Please note instruction sheet enclosed.*

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sale.



DAVENPORT MUNICIPAL ART GALLERY - General Instruction Sheet

Dates of Exhibit - April 5-May 3, 1959

Dead line for catalog material - February 25. (Would like confirmation earlier, if possible).

W. S. Budworth & Company will collect works in New York City, March 4-6. Packing and shipment thereafter.

Davenport Municipal Art Gallery will insure all works prior to collection March 4 (unless other arrangements are requested).

Art works will be returned to New York at the conclusion of the exhibition - arriving at dealers in mid-May.

Works will be shipped by American Railway Express (rather than truck).

Will you kindly confirm our request at your earliest convenience? Please offer any substitute material which you recommend to replace works which have been sold.

We shall need the following information for our catalog:

Artist's full name - life span or birthdate; medium; size of work (HxW); date of work (if you know); sales price - both for insurance and sales. For prints please give precise sizes of outside dimension of mats.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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#### CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

#### SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International  
Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

0A024 LA011

L LSC020 NL PD=TBL BEVERLY HILLS CALIF 10 AM 4 15  
=DOWNTOWN GALLERY, MRS HALPERT=  
32 EAST 51 ST NYK=

WANT MURAL DETAIL NUMBER TWO. PLEASE SHIP. WRITING=  
MRS. STANLEY FREEMAN=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

28

27/6 White Mountain Country  
New Hampshire

709 No. Beverly Drive  
Beverly Hills, Calif.  
Feb 10, 1959

Dear Mrs. Halpert,

Thank you for sending the transparencies. I am keeping the one of the picture I wired you for and am returning the other one.

I trust you will have the painting framed nicely and that you will check the frame after it is completed to make sure it is done properly. When it is finished, you can ship it out to me at the above address. I am looking forward to receiving it. In the meantime, I have put the transparency up as a lamp shade - enjoy looking at it tremendously. I am delighted and think it was worth waiting for.

When I am next in N.Y. it will come in and say hello.

Best regards,  
Betty Freeman  
(Mrs. Stanley Freeman)

P.S. You can bill me for the amount I owe you now. Also, will you kindly send me a bill in duplicate, as well as a statement of authenticity, with the size, date, and any history or it of exhibitions.

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Earle Grant

2922 Nichols Street, San Diego 6, California

Dear Edith:-

Feb-10, 59

The catalog "24 years  
Ularin Show came this AM  
and we are both very keen  
about "East River 1910" No. 13.  
If this is available, not sold,  
please write us the cost (to us)  
The Early 1888 Water Colors  
look lovely too, in a very  
sensitive way. I am sorry  
I cannot see the entire  
showing. As you know, we do not  
have a Ularin.



We are living very quietly, more interested in the Fine Arts Gallery than any thing here, I being on the Board and Plin goes on in April. We hope to build a new Wing and Timken Foundation is going to build one for the Putnam Old Masters Collection. Hope you are coming to California again.

Plin joins me with love and warm wishes.  
Yours, Earle.



# KODNER INSURANCE AGENCY

Telephones MAin 1-0933  
Volunteer 3-2881

7532 York Drive  
CLAYTON, MISSOURI

2/10/59

Dear Mrs. Halpert

I wish to thank you again for holding the "Ryder" for me. There will be a friend of mine, Mr. Arthur Newton, that will pick up the painting in the near future. Please let him have it at his request with a written receipt. Your cooperation has been appreciated.

Yours Truly  
Martin Kodner



ESTABLISHED 1925

Representing  
*Birmingham Fire and Casualty Company*  
A SOUTHERN COMPANY WITH NATIONAL RECOGNITION

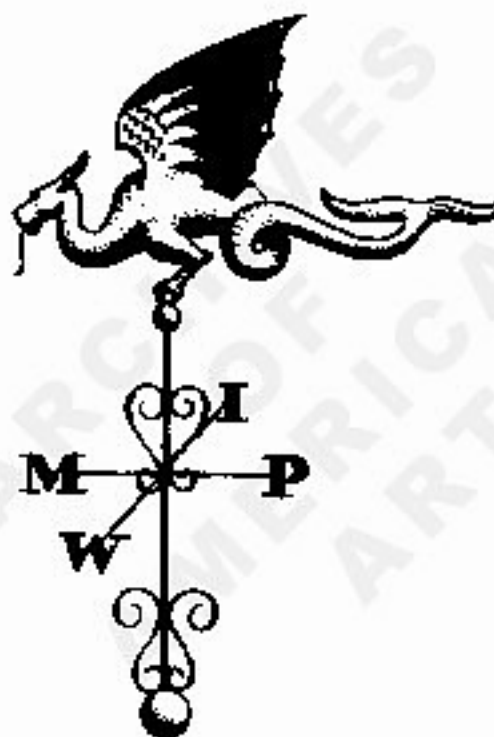
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COMMUNITY ARTS PROGRAM  
RICHARD B. K. McLANATHAN  
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENESSE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]  
SWift 7-0000



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February 10, 1959

Edith Gregor Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Edith:

I hope that the Shahn has arrived and all goes well with your plans for the exhibition.

This is really officially to ask to borrow for our Religious Art show, opening March 22nd and running through April 19th, the following objects which you and I discussed recently:

• Dahill	CRUCIFIXION, tempera	600. -	H
• Epstein	• CHRIST IN MAJESTY, lead	7000.	
• Epstein	• MADONNA AND CHILD, lead	7000	H
Zorach	HEAD OF JOHN THE BAPTIST, stone		
Rattner	HANDS ASCENDING, oil		
O'Keeffe	CROSS, oil		
• Pippin	<del>PEACEABLE KINGDOM</del> The Magic Mountain	7700	

Budworth is picking up things for us in New York and I shall let you know shortly when the collection will take place.

With many thanks for all your help and all best wishes,

Cordially,

Richard B. K. McLanathan  
Director

RBKMcL:mcf



SS

February 10, 1959

Dear Edith,

Steve and I were sorry to have missed  
seeing you on one of your rare trips to  
Boston. Boris told me that he had a nice  
visit with you and "did" the Sheeler and  
Dove shows.

Mildred Lee and I are planning to be  
in N.Y. next Monday and Tuesday to talk with  
galleries about the B.U. sale. If you are

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going to be available, we'd like to see you--  
to line up some pictures and to tell you how  
we're progressing. Hope that you may have  
some suggestions for us.

I'll call you on Monday to see what time would  
best for you.

The Whitney sent us a Kodakchrome of the O'Keefe  
which is to be used in the catalogue of the  
Corcoran and they've marked Top at the bottom  
so I'm writing to-day to correct them, if it  
isn't already too late.

Hope to see you next week.....

*As ever,  
Lybil*



WEISSBERGER & FROSCHE  
COUNSELLORS AT LAW

L. ARTHUR WEISSBERGER  
ARON M. FROSCHE  
DANIEL "AMN" WEISSBERGER, N. Y.

120 EAST 60TH STREET  
NEW YORK 22, N. Y.  
PLaza 4-0880

February 10, 1959

Mr. James D. Hogan  
Department of Art  
University of Illinois  
Urbana, Illinois

Re: Zorach "The Family"

Dear Mr. Hogan:

I am appalled at the manner in which the people entrusted by you to call for the Zorach sculpture carry out their functions.

A man appeared at our apartment and said that he had come for a painting. When we told him that there was no painting involved, he consulted a slip and admitted that it was a sculpture. We pointed out "The Family" to him, whereupon, without further ado, he went to the pedestal and tried to lift it off. When we told him that he could not possibly do it alone, he summoned an assistant who came with a rickety cart. The men had apparently no intention of covering the statue before putting it in the cart, and we finally prevailed upon them to cover it with a blanket. Then we asked for a receipt, and they said they had no receipt, but if we give them a piece of paper they would write out a receipt.

It would seem to me that when priceless art of this kind is taken by a museum for exhibition, the museum would see to it that the utmost care and precaution is taken in handling the sculpture. I would appreciate your advising me as soon as the sculpture arrives, and I must insist that for its return to me in April you arrange for proper handling.

Very truly yours,

LAW:agg

cc: Mrs. Edith Halpert



P. S. NEEDS, PRESIDENT

C. W. OHLSEN, VICE PRESIDENT

E. M. BUTLER, EXECUTIVE VICE PRESIDENT

R. W. CARTER, VICE PRESIDENT

# WESTERN ADJUSTMENT AND INSPECTION COMPANY

ESTABLISHED 1885

Branch Office

W. J. MAHONEY, Manager  
American Building  
CEDAR RAPIDS, IOWA  
Telephone: EMpire 3-2045

February 10, 1959

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H. P. WINTER

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention: Margaret M. Babcock

Dear Miss Babcock:

We are representing insurance company who insures the State University of Iowa on paintings entrusted to them for exhibit purposes. In your letter of November 19 to Dr. Harper of the State University of Iowa you mentioned that you would be glad to forward photostatic copies of estimates for repairing O'Keeffe and Weber paintings damaged in shipment.

If you would be so kind as to forward these documents to us, it would greatly facilitate the handling of this loss.

Very truly yours,

*K. W. Hansen*  
bl

K. W. Hansen  
Adjuster

KWH:ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct as of the date of sale.



ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY - ANDOVER MASSACHUSETTS

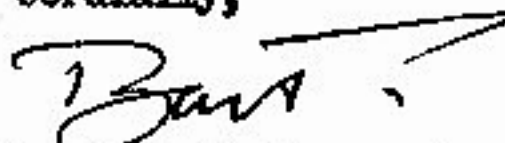
February 11, 1959

Dear Edith:

Will you please bill us for the following drawings:

Arthur Dove:	"Sunrise II"
" "	"Graphite and Blue"
Ben Shahn:	"Moses"
Max Weber:	"Meditation"
Georgia O'Keeffe:	"Abstraction"

Cordially,



Bartlett H. Hayes, Jr.  
Director

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

bhh/t

or shall I have the  
invoices for our insurance  
office?

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February 11, 1959

Mr. Hermann Warner Williams, Jr.  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Mr. Williams:

With reference to the last paragraph only, of your letter of February 8th, Mrs. Halpert has asked me to drop you a note to ask whether you would be good enough to include Stuart Davis's Premiere in the shipment to me, rather than to send it directly to Mr. Berenson. This will avoid the necessity for special separate packing, shipping, insurance, and billing on your part and we will take care of the delivery to Mr. Berenson on this end.

Thank you for taking care of this detail.

Sincerely yours,

Margaret M. Halcock

MMH/ph

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HOKE LEVIN  
2347 PENNSCOT BLDG.  
DETROIT, MICH.

February 11, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We received the Charles Demuth photographs and they look very inviting. However, I am not sure that we can spend the money at this time.

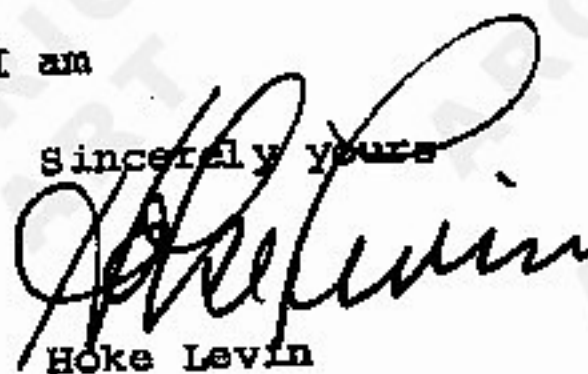
We just returned from a Puerto Rican vacation and the exchequer is lean.

We expect to have a new grandchild born in New York during the next few weeks and Maxine and I both expect to be spending some extra time in New York when the baby is born, and we will certainly visit you.

I will return the photographs to you under separate cover.

With kindest regards, I am

Sincerely yours

  
Hoke Levin

HL:rs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



ABRAHAM MELAMED, M.D.

Edith Greer Halpert  
Downtown Gallery  
New York, N.Y.

Dear Mrs. Halpert:

Thank you for your  
letter of Feb. 7th.

We are particularly in-  
terested in cubists and German  
Expressionists, but would ap-  
preciate learning whether you  
have any self-portrait drawings  
of Shahn and the prices of  
Kuniyoshi paintings. Do you  
have any Weber cubistic  
paintings, Picasso cubistic  
-perhaps postal, etc.

Thank you for this  
information.

Sincerely yours.

Abraham Melamed, M.D.

11078 Lila Lane

Milw. 17

Feb. 11, 1959

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researchers are responsible for obtaining written permission  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Mrs. Edward A. Merrill

16 Elm Avenue, Colorado Springs, Colorado

February 11, 1959

Dear Miss Halpert,

I do appreciate your prompt reply to my recent letter asking for your help in securing a painting to enter in the Colorado Springs Junior Arts Center's Contemporary Art Society show.

I believe I shall leave it up to your discretion as to whether to submit the Karl Gerber painting you mention as the work of an artist in the younger group who may have a good future. One of our groups is entering a small piece

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

of sculpture by Bertoia  
so that it will take some  
"doing" to get ahead of that,  
integrity. <sup>on the purchase price</sup>  
I believe I mentioned  
in my first letter that  
the Parkley Express Co.  
is supposed to be the collection  
point for the pieces that  
come from N.Y. so if you  
would kindly decide  
what to send & contact  
them for packing & shipping  
at the earliest possible  
date, I will be greatly obliged  
to you.

With grateful thanks for  
your help in this matter,  
I am,

Very truly yours,  
Victoria L. Merrill  
(Mrs. Edward A.)



February 11, 1959

Downtown Galleries  
32 East 51st Street  
New York, New York

Gentlemen:

During our recent visit to New York, we stopped at the Whitney Museum, and are very interested in Abraham Rattner's paintings.

We would appreciate your advising us on the following:

Rock and Roll #1

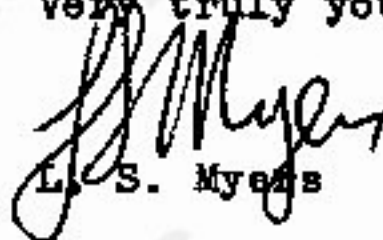
Landscape #124

Figure with Mask #118

Don Quixote #114

These were the display numbers at the show.

Very truly yours,

  
L. S. Myers

Mr. L. S. Myers  
173 Hampshire Road  
Akron 13, Ohio

prior to publishing information regarding sales transactions, research is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
to be published is 60 years after the date of sale.

From the law offices of SOLINGER & GORDON  
250 Park Avenue, New York 17

February 11, 1959

MEMO TO MRS. EDITH G. HALPERT:

Your application for correction  
of assessed valuation on your East 51st  
Street property, which we received this  
morning, did not have attached to it the  
schedule of rental income and expenses  
for the calendar year 1958, which Mr.  
Solinger requested in the last paragraph  
of his memorandum to you of February 5.

Failure to file such a statement  
of income and expenses will deprive you  
of a hearing before the Tax Commission.  
Since there is a deadline for the filing  
of this application, would you please in-  
struct your accountant to prepare this  
schedule so that we may have it at the  
earliest date possible. Also please fur-  
nish us with three additional copies of  
the schedule of rental income and expenses.

*A. R. Harding*  
Secretary to  
Mr. Solinger



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*included  
and*

Union of American Hebrew Congregations  
COMMISSION ON SYNAGOGUE ACTIVITIES  
838 FIFTH AVENUE • NEW YORK 21, N. Y. • REgent 7-8200  

---

OFFICE OF WORSHIP

---

President:  
RABBI MAURICE N. EISENDRATH  
Chairman, Board of Trustees:  
JUDGE SOLOMON EISNER  
Director:  
RABBI EUGENE J. LIPMAN

900

February 11, 1959

Mr. Ben Shahn  
Hightstown, N. J.

Dear Mr. Shahn:

I should like to order for Rabbi Lipman your "Alphabet of Creation."

Thank you.

Sincerely,

*Vivian Mandeles*  
Mrs. Vivian Mandeles  
Secretary to Rabbi Lipman

*Such screen  
unframed*

*And can you take  
care of this?*

University of Notre Dame

Notre Dame, Indiana

The University Art Gallery

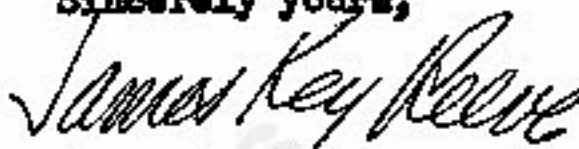
February 11, 1959

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Gentlemen:

I am sorry to be so long in returning these photographs to you. After our school magazine made use of them, they forgot where they had come from, and I had a hard time rounding them up. I believe that one photograph of a Ben Shahn drawing is missing. I'm sorry not to have found this one. We appreciated having these to use so much, and helped to make our exhibition better from the publicity angle. In case you are interested, we had an attendance of 3500 people to the exhibition. I am also enclosing another catalog of the show for your files.

Sincerely yours,



James Key Reeve  
Curator

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THE JOE AND EMILY LOWE ART GALLERY  
UNIVERSITY OF MIAMI  
CORAL GABLES 40, FLORIDA

February 11, 1959

*M. J. Halpert*  
Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

It was a great pleasure to see you again, after so many years of living in the Renaissance. Everyone here is very pleased that we are to have the "Rattner Flagellation" from you for our exhibition of RELIGION and ART.

The exhibition opens on March 1st, and goes through the month. We are, of course, taking care of all expenses of packing and shipping. Budworth will probably call for the painting some time early next week.

I neglected to speak to you about insurance. If you want us to carry it on our policy, will you please let us know the insurance valuation as soon as possible. We would also be glad to have from you a photograph and any information you can send about the painting.

With very best wishes,

Sincerely,

*Robert T. Davis*

Robert T. Davis,  
Coordinator of Humanities

RTD:nb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 90 years after the date of sale.



*Meridian Area*

POST OFFICE BOX 391



*Association*

MERIDIAN, MISSISSIPPI

February 12, 1959

The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Gentlemen:

I am trying to get information relative to  
future exhibits and speakers, for we are  
trying to develop art appreciation in this  
area.

Catalog and information will be appreciated.

Yours very truly,

MERIDIAN AREA ART ASSN:

*Henry S. Loeb*

Henry S. Loeb, President

HSL:vmp

Not to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
collector is living, it can be assumed that the information  
is published 60 years after the date of birth.





MUSEUM OF FINE ARTS  
*Department of Paintings*

BOSTON MASSACHUSETTS

February 12, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It was a great pleasure to meet you for the first time last week, and I am glad that you were satisfied with the presentation in the galleries. There has been a great interest in Dove promoted by the show here and the attendance has been quite satisfactory despite the other two major exhibitions in the building.

I mentioned the question of the labels to Mr. Rathbone on Monday. He quite agreed with you that in a case such as this where the artist's development is of primary concern, dates should be mandatory on the labels. I took the responsibility, on the basis of past experience, of leaving them off. These have now been added and provide a great help to the viewer.

I hope that whenever you are again in the building, you will stop by the Department.

With best regards.

Sincerely yours,

Thomas N. Maytham  
Assistant in the  
Department of Paintings

TNM/ms

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is reliable. (6) From the date of sale.



Rensselaer Polytechnic Institute

TROY, NEW YORK

SCHOOL OF ARCHITECTURE

12 February 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

This refers to the exhibition of Contemporary American Drawings opening here March 3rd, to which you have kindly agreed to loan works by -

Kuniyoshi, Marin, Rattner,  
Shahn, Sheeler, and Weber

If it is agreeable to you, we will pick up the drawings on Saturday, February 21st. For insurance purposes, we will need to know the value of each item at that time.

Thank you once again for your cooperation. I will send copies of our announcements as soon as they arrive from the printer.

Sincerely yours,

*Donald Mochon*

Donald Mochon  
Professor of Architecture

Dm:jlj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they be published 60 years after the date of sale.



February 13, 1959

Miss Susan Alexander  
1 Old Church Road  
Kingston 8, Jamaica  
British West Indies

Dear Miss Alexander:

After thirty years of operation we decided to reduce our roster to the twelve names printed below and have discontinued our previous program of introducing new artists and adding them to our list.

Since there are so many galleries in New York I am sure that you can make a favorable connection.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 13, 1959

Mr. Lawrence Campbell, Editorial Associate  
Art News  
32 East 57th Street  
New York 22, N. Y.

Dear Mr. Campbell:

I read with interest your review of the John Marin exhibition now current at the gallery.

Glancing at the review once again, I noted a question mark accompanying the date in your caption and am writing out of sheer curiosity to ascertain whether there is some question in your mind as to its authenticity or whether the question mark was included by accident with the inference that we misrepresented the date. Therefore I would very much like to have you drop in sometime in the near future to see this information written by John Marin himself - incorporating the title and the date. It will be nice to see you.

Sincerely yours,

ECM:pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



February 12, 1959

Miss Mirella Bontivoglio  
via Archimede 139  
Rome, Italy

Dear Miss Bontivoglio:

The information you requested is listed below:

Exhibitions

The Downtown Gallery, Original Drawings for "The Shape of Content" and "The Sorrows of Priapus" - November 1957.

St. Mary's College, Notre Dame, Indiana, Drawings and Prints, February 8 - March 1, 1958

Landau Gallery, Los Angeles, California, Louis Armstrong Series of Drawings - July 14 - August 2, 1958

Bucknell University, Lewisburg, Pennsylvania, Drawings and Prints - December 1958

The Downtown Gallery, Recent Paintings (1955-1959) - March 3 - 28, 1959. (This is an advance notice.)

Shahn received an additional award - The American Institute of Graphic Arts Medal for 1953.

The books about which you inquired are listed below:

The anthology you referred to was called "Alphabet of Creation" with drawings by Ben Shahn. It was printed at the Spiral Press and published by Pantheon, New York, in 1954.

Shahn illustrated "Hemage to Mistress Bradstreet" by John Berryman. This was a book published by Farrar, Straus, and Cadsky in New York in 1956.

"The Old Country" by Sholem Aleichem, published by Crown, in New York, 1954, is in book form.

I hope that this is the information you require.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 50 years after the date of sale.



February 13, 1959

Dr. Irving Burton  
26912 York Road  
Huntington Woods, Michigan

Dear Irving:

We have been so busy with the current Marin exhibition that I did not have an opportunity to write to you earlier. Please forgive me.

Thanks for the check. Within the next few days I shall ascertain whether we have available a small Marin watercolor and if so will send you a photograph together with all the pertinent data so that you may tempt your friend.

And so, my very best regards.

#### Chapter II

I just realized that I did not realize the Shahn THREE PENNY OPERA but I am sure that you have our credit invoice. Incidentally, the painting was sold immediately after it was unpacked.

As I advised you during your visit, the still life by Harnett had been acquired by me late June 1958 from a woman in New Jersey who in turn purchased it from a private collector whose name she did not divulge but whose family had purchased it, according to the dealer, directly from the artist.

The portrait head was one of three drawings acquired from Miss Hedges, daughter of the late John Hedges of Philadelphia, a very close friend of the artist. One of these drawings, "Female Head," was purchased by Dr. Paul Sachs who presented it to the Fogg Art Museum. Mrs. Gardner of the Metropolitan Museum, who was working on the Harnett book before Frankenstein took over, has among her records the name of John Hedges as owner of the three charcoal drawings and the information that they were executed in Munich. I hope that this information will be helpful to you.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 12, 1960

Miss Kay Reese  
CHANTICLEER PRESS, INC.  
424 Madison Avenue  
New York 17, N. Y.

Dear Miss Reese:

Thank you for your letter.

Indeed we shall be glad to extend our permission for the reproduction of the paintings by Battner and Pippin, the names of which are listed below:

Battner - DON QUIXOTE

Pippin - THE HOLY MOUNTAIN

The credit line should read: "Courtesy of The Beantown Gallery,  
New York."

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

February 13, 1959

Mr. Henry R. Hope, Editor  
College Art Journal  
Indiana University  
Bloomington, Indiana

Dear Henry:

Much as I would like to supply all the information you requested, I find that I have in my personal collection only three of the lithographs which I had photographed for you today and which will be sent to you very shortly.

Although the exhibition of Orezco's New York paintings was held at The Downtown Gallery in 1929, neither the artist nor the gallery was in a position to maintain a photographic record at the time. Unfortunately the only reproduction which appeared in the catalogue was that of The Subway, a painting I sold to Mrs. Rockefeller, which is no doubt in the Collection of the Museum of Modern Art, where I am sure a print may be obtained. Unfortunately, too, we have only one record copy of the catalogue and find no duplicates in our files. It is quite likely that Summi may have additional negatives of Orezco's New York work. As you know, he is the official photographer for the Museum of Modern Art. Also, I understand that a large comprehensive exhibition of Orezco's work is now current at the McKay Institute in San Antonio. There is a bare chance that some of the pictures referred to may be included.

In any event I hope that the three prints I am sending you may be of some assistance.

My best regards.

Sincerely yours,

EGH:pb

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February 13, 1959

Mr. George M. Craven  
19 Shailer Street  
Brookline 46, Massachusetts

Dear Mr. Craven:

Please accept my belated thanks for sending me the magazine containing your article. It is very good indeed and I am delighted to have it.

Last weekend I managed to see the Sheeler exhibition at M.I.T. and was very happy with the selection and the installation. The gallery is most handsome and made an excellent background for the paintings and drawings. The reviews which appeared in the Boston papers were also written with understanding. It is most gratifying to experience the growing and continuing interest in this very important artist.

Again, many thanks.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*Pl note*  
*12000 when*  
*Garrison*  
*will*  
*sh*  
*credit*

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

Mr. L. A. Allen  
Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mr. Allen:

I am very sorry about the confusion on the price of the unframed "Wheatfield" by Ben Shahn. I had gone by the erroneous price printed in the Young Collections catalogue. Unfortunately the difference between \$35.00 and \$75.00 was too great for the woman who had planned to purchase the print, and under separate cover the print is being returned to your gallery. Thank you for your trouble.

Sincerely,

*Jerry Jane Smith*

Jerry Jane Smith

February 13, 1959

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



February 13, 1959

Mr. Archibald C. Edwards  
217 Fidelity National Building  
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

Upon receipt of your card, we selected a small group of drawings by John Marin and called in our photographer. I am now enclosing the prints with all the information listed on the reverse side of each.

The prices are listed below. We shall be glad to send you any one of the original drawings which you may select from the photographs. Will you, however, return the latter to us at your earliest convenience.

My best regards.

Sincerely yours,

EGH:ph

*Marin ST #3 1936*

*175*

*From a St. Louis 1932*

*✓ 25*

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

February 13, 1959

Mrs. Stanley Freeman  
709 North Beverly Drive  
Beverly Hills, California

Dear Mrs. Freeman:

Thank you for your letter.

The Davis painting is being shipped to you tomorrow and I am now enclosing our invoice. It is really a magnificent example and I am sure that you will be very happy with it.

Since the painting has just arrived, there is no history of exhibitions, reproductions, et cetera. And as I advised you previously, our invoice represents a statement of authenticity.

I hope that you are planning to be in New York sometime in the near future. It will be so nice to see you again.

Sincerely yours,

EGH:pb

P.S. The enclosed statement shows the credit as well and represents the current balance.

Not to publishing information regarding sales transactions.  
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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
be published 60 years after the date of sale.



February 13, 1959

Garellick's Gallery  
20208 Livernois  
Detroit, Michigan

Dear Mr. Garellick:

On January 2nd, I wrote asking that you return the Shahn prints which you have had in your possession since October 9th, but to date have had no word from you.

Won't you please take care of the matter immediately, as our Shahn exhibition opens on March 1st and we must have all the available material in our possession.

Many thanks for your courtesy.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Carla Gottlieb  
SARAH LAWRENCE COLLEGE  
BRONXVILLE, NEW YORK

TELEPHONE  
OSERFIELD 7-0700

February 13, 1959

HA  
Downtown Gallery  
32 East 51  
New York, N.Y.

Gentlemen:

This is to confirm our telephone conversation concerning Rattner's Valley of Dry Bones. Please send me a glossy print and permit publication in a scientific article, which will part of a book to be published by McGraw-Hill.

If you have not yet dispatched the print, please send it to my home address: 120 Pelham Road, New Rochelle, N.Y.

Sincerely yours,

Carla Gottlieb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.



February 13, 1950

Mr. Earle Grant  
2922 Nichols Street  
San Diego 6, California

Dear Earle:

It was wonderful to hear from you.

Naturally I am pleased that you are interested in acquiring a painting or paintings by John Marin. Those illustrated in our catalogue are no longer available. The show has been exceedingly popular and we are now doling out the Marina most carefully as we do not want to deplete our limited "stock" of outstanding examples. However, we have several tucked away in our downstairs vault and I am sending you photographs of two paintings which I can recommend to you as a very old and dear friend. The information as to size and date appears on the reverse side of each print. The 1916 watercolor is the last of the Brooklyn Bridge series and one which we had saved for museum purchase at some future time. However, we consider you in that category. The price is (for a museum) \$1400. The other painting which I should like to recommend is Cape Split and Boat, 1941, also an outstanding example of the late period. The special price on this is \$2500. Neither is included in the exhibition and can be sent to you for consideration if you desire. Your only responsibility is the charge for packing, shipping, and insurance.

Baker 27-313  
21-760

I am very much impressed indeed with the fact that both you and Flin are becoming such august gentlemen - Board Members of the Gallery - and congratulate you on the idea of a wing. It is a noble gesture and I am proud of you.

Don't you ever get to New York? As a working girl it is mighty hard for me to make long trips. The art business is so active these past few years that I can barely get as far as 57th Street but it is all stimulating with activities throughout the entire country and with so much emphasis on American art - at long last. And so why don't you guys hop a jet and visit me?

Meanwhile, my affectionate greetings.

Love,

EGM:ph

February 13, 1959

Mr. Herbert C. Haller  
2 Sutton Place  
New York, N. Y.

Dear Mr. Haller:

As you requested, I am enclosing a receipt  
for the Batliner skirt.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sale.



February 13, 1959

Mr. Nicholas Brown  
Ernest Brown & Phillips, Ltd.  
Leicester Square  
London W.C.2, England

Dear Mr. Brown:

I am sorry that I did not answer your letter sooner but I had hoped that the two Meeres would have arrived by this time. On the other hand, it just occurred to me that you might be waiting for Mr. Wolsey's payment before making the shipment. Will you please ignore the Shahn transaction and send me the total bill. I will make some other arrangements with Mr. Wolsey.

And so, I look forward to seeing the two sculptures very shortly.

Thank you for your cooperation.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information was published 60 years after the date of sale.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

# THE MUSEUM OF MODERN ART

## NEW YORK

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

February 13, 1959


Miss Peggy Babcock  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Babcock:

I am having made up for you and will send you shortly the thirteen Davis photographs which you ordered yesterday. They are being sold to the Downtown Gallery on what we call a study basis -- that is, they may not be reproduced without written permission from the owners of the works of art.

With regard to the questions which you brought up yesterday: Composition No. 4 was called Composition No. 3 until March, 1947, when the name was changed; The medium of this work is "brush and ink"; the dimensions of Lucky Strike are 33 1/4 x 18".

Sincerely,

  
Roman Leavenworth  
The Library.



February 13, 1959

Mr. William H. Gerdtz, Curator  
Painting and Sculpture  
The Newark Museum  
Newark 1, New Jersey

Dear Mr. Gerdtz:

I cannot tell you how grateful I am to you for sending me the several photographs and the detailed information regarding your new acquisitions. As you know, we try to maintain very complete records and all this is most helpful to us.

Congratulations on your Harnett and Chalfant acquisitions. May I purchase photographs of each of these to add to my Harnett, etc., file, much of which has been incorporated in the manuscript which will be published at some future time.

Again, many thanks and best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Not to publish in a publication regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is true. The date of sale.

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

February 13, 1959

Mrs. Edith Halpert  
The Downtown Gallery Inc.  
32 East 51 Street  
New York 22, New York

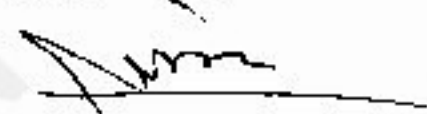
Dear Edith:

The enclosed check is to apply against the rather substantial balance of our account with you. Will you be good enough to send us a receipted statement at your convenience.

This may be all we can send you this year but as I remember it you agreed to let us take two or three years if necessary. Wish you could see the Marin water colors on the white walls of our front hall.

Do joins in affectionate best wishes.

Sincerely,

  
James S. Schramm

JSS:jw  
Enclosure



JACOB SCHULMAN  
38 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

February 13, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I am pleased to enclose herewith a check for \$250.00 to the America Israel Cultural Foundation to be used to promote an exhibit of American paintings in Israel. I trust you will be kind enough to forward this check to the proper parties for this purpose.

I may not be able to deliver the two Shahn paintings to you this week but you can be assured that they will be delivered to you the early part of next week. I hope that this does not inconvenience you in any way.

With kindest regards, I am

Sincerely,



JS:KB  
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 13, 1959

Mr. Philip Shah  
7 East 85th Street  
New York 38, N. Y.

Dear Phil:

Many thanks for sending me the two articles. I think they are wonderful and I am having a number of reprints made for use on special occasions.

I enjoyed chatting with you and your wife and hope that we can get together again very soon.

My best regards.

Sincerely yours,

EGM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information he published 50 years after the date of sale.



February 19, 1959

Dr. Gerhard D. Straus  
606 West Wisconsin Avenue  
Milwaukee 3, Wisconsin

Dear Mr. Straus:

Thank you for your check. A receipted bill was sent to you promptly upon receipt.

Evidently we overlooked advising you that on "On Approvals," the addressee pays all charges including packing, insurance, and transportation, as opposed to direct sales. However, we made the deduction, as you will note in the invoice.

We are very pleased that you and Mrs. Straus decided to retain this very fine painting by Hattner as an addition to your collection. May I say that it has been most pleasurable for all of us to work with you and we look forward to your next visit.

Sincerely yours,

EGH:pb

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



JOSEPH L. TUCKER  
1830 BOATHMEN'S BANK BUILDING  
ST. LOUIS 2, MISSOURI

Friday, Feb 13  
[1959]

Dear Mrs. Kelpert,

I am sorry to have "stood you up"  
on a return visit to the gallery - please excuse  
me. I wanted very much to take another  
look at the Marin and DeMuth watercolor.  
Perhaps you remember the one in which I was  
interested. The DeMuth was a tree abstraction &  
the Marin a "quiet" (serene) seascape with sailboat.  
The combined price was \$4500. The Marin  
painting required a more suitable frame.

Would you let me know if it is convenient  
to send these paintings to my home on approval?  
I will certainly undertake, however, if you are  
reluctant to do this. In any event I should be  
glad to hear from you.

Regards,

Joe L. Tucker

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



February 13, 1958

Mr. Norman Gasko  
Director of the Art Galleries  
University of Nebraska  
Lincoln 8, Nebraska

Dear Norman:

I hope we did not inconvenience you by delaying shipment of the Marin oils and the last of the Dove watercolors. These were sent to you shortly after the original pickup in time to reach you before the hanging — I hope.

In discussing the matter with John Marin, Jr., we finally decided that we would release one of the oil panels in the event that you would like to acquire it for your collection, leaving the choice up to you. The price, under the circumstances, would be \$1000. Those remaining in our exhibition are marked NPS.

I hope your show is a great success.

Sincerely yours,

EGH:pb

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Jm

mark

Consignman

February 13, 1959

Miss Ursula Krauss  
Verlag Gerd Hatje  
Stuttgart, Alexanderstrasse 21  
Germany

Dear Miss Krauss:

X We have just received word from our photographer that a print of the Leventhal painting, "Report from Beckport," will be delivered within the next few days. This will be mailed to you promptly.

We are very glad indeed to give you permission to publish all three pictures mentioned in your letter. The credit line should read: "Courtesy of The Downtown Gallery, New York." This applies to each, as we have the copyright on all the Davis paintings.

Do let me know, if you will, when the book CUBISM will be available for purchase, as I should very much like to have a copy.

Sincerely yours,

EGH:pb

tion to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 90 years after the date of sale.



February 13, 1950

Mr. William Stark  
Wilsons House of Suede  
9844 Wilshire Boulevard  
Beverly Hills, California

Dear Mr. Stark:

Thank you for your reply to my letter regarding the seat, purchased for me by Dr. M. Watter.

I cannot very well indicate what style I would prefer. No doubt you have a pamphlet illustrating the styles you have, and if so, I could make my selection very promptly by referring to such a pamphlet or any other reproductions you may have. Won't you please let me know. On the other hand, if you can refer me to a shop in New York which carries the same line, perhaps I can obtain the number or a description for reference.

May I hear from you promptly. Thank you for your cooperation.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions. subscribers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

February 13, 1959

Mrs. Robert W. Wood, Jr.  
16 Fairview Avenue  
Princeton, N. J.

Dear Mrs. Wood:

During the early years of the gallery - between 1928 and 1930 - we represented the Printmakers of America, an organization which had an annual exhibition selected by the artist members in which were included some of the outstanding prints in all media. This organization was disbanded many years ago and we do not act as agents for any of the artists whose names are listed in your letter and unfortunately I have no idea what the current valuations are on the specific prints or any other examples by these artists.

May I suggest therefore that you communicate with the Weyhe Gallery 794 Lexington Avenue, which has a large American print department.

Sincerely yours,

RMH:pb

Not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



February 18, 1959

Mr. Daniel Catton Rich, Director  
Worcester Art Museum  
55 Salisbury Street  
Worcester, Massachusetts

Dear Dan:

We have obtained the two addresses you request:

Dr. P. H. Hirschland, Kenilworth Road, Harrison, New York

Mrs. Nathan J. Miller died some years ago, but her daughter, whose name and address follow, now owns "Egyptian Pot" by Weber, and I am sure will be glad to cooperate. Mrs. Helen Miller Davis, 341 Central Park West, New York, N. Y.

I am enclosing also the forms you requested for the O'Keeffe Donath, *Epstein?* and Nadelman. Miss Dresser sent me photographs of the two Davises which I forwarded to Stuart who was hunting through his early material and will let me know promptly whether these drawings are still in his possession. Incidentally Miss Dresser gave me a detailed outline of the exhibition and I think it is a wonderful idea. I asked for an invitation to the forum which Marianne Moore and E. E. Cummings will participate in. The Dial was on 18th Street not too far from the Downtown Gallery and I saw something of the various personalities associated with the publication. It will seem like Old-Home-Week to me.

At last I have had a professional photograph made (by Vaccaro) and am enclosing the two copies you asked for. The biographical material is also included. Incidentally, you did not mention the time element - that is, the duration of my talk, and I would prefer to have you suggest the specific topic as you are more familiar with the needs in Worcester than I am. As I recall, we decided on the title suggested for me originally by Earl Ludgin, "The Other Side of the Canvas," but as you well realize, this covers a multitude of topics and I should like to know which angle you would like to have stressed.

I hope I shall see you in New York before April 5th.

My best regards,

Sincerely yours,

EGH:ph  
Enclosures



February 14, 1959

Mr. Reginald Poland  
Director of the Museum  
Atlanta Art Association  
1280 Peachtree Street, N. E.  
Atlanta 9, Georgia

Dear Mr. Poland:

It was so nice to hear from you.

Much as I should like to cooperate with you, I think you would do much better by writing directly to the dealers who represent the two artists mentioned, neither of whom is on our roster. Incidentally, do you mean Charles or Maurice Brandlergat? The Kraushaar Gallery handles the latter and may also represent his brother Charles. Arthur B. Davies, who has just recently enjoyed a revival of interest, is distributed among several dealers including Milch, Hirschl & Adler, and Graham.

If any of the artists whose names are printed below are on your list, I shall be glad to cooperate.

I well sympathize with you and the other museums now that competition in the American art field has developed to such a degree with the recent "switch" of interest from European Twentieth Century art to American among a large number of collectors who have been outpriced from the foreign market and have discovered American art. The overall demand for outstanding paintings by outstanding artists, particularly of the older generation in this century, has already exceeded the supply and life is becoming most difficult for the smaller museums. Because we understand the situation, we have maintained our loyalty to the latter and intend to continue this indefinitely — as long as we have pictures available — but it is becoming more and more difficult.

If I should hear from any private collectors who are ready to dispose of paintings by the two artists you mentioned, I shall certainly communicate with you promptly.

And so, my very best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 14, 1958

(Shahn)  
Miss Lilly Weil Jaffe, Curator  
Temple Emanu-El Museum  
Congregation Emanu-El  
Arguello Boulevard and Lake Street  
San Francisco 18, California

Dear Miss Jaffe:

For your information, any letter addressed to the artists for whom we serve as agents is forwarded to them promptly and unless we know the contents we cannot follow through.

If you would care to let me know what you have in mind, I shall be very glad to discuss the matter with Ben Shahn during one of his frequent visits to the gallery.

May I hear from you?

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions.  
: sentence are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

February 14, 1959  
(Dictated Feb. 11)

Miss Lynne Guttman  
Kent Annex, 199 Langwood Avenue  
Brookline, Massachusetts

Dear Lynne:

In referring to your letter received this morning, I note that your visit to New York is planned for February 26th to the 28th. I am very unhappy about this as I made arrangements some time ago to spend the holiday weekend with friends in Connecticut and will not return until the 24th. Do you expect to be in New York shortly thereafter? Won't you please let me know, as I should very much like to see you in my home territory.

I, too, enjoyed our meeting very much and look forward to a repeat performance. Do let me hear from you.

Sincerely yours,

EGH:pb



February 14, 1939

Mrs. Allen Kander  
Leafy Leisure  
3650 Williamsburg Lane, N. W.  
Washington 8, D. C.

Dear Mrs. Kander:

On December 17th you sent me a note stating that you would take care of the balance due us as final payment on the Sloan during the month of January.

As I mentioned previously, I find it most embarrassing to write to you about this matter but you must realize how embarrassing the situation is for me with the dealer from whom I obtained the painting phoning me consistently and demanding that we make the final payment.

I am sure that you can appreciate that the time element has been excessive and hope that you will make some arrangements to send us the check by return mail.

I shall be most grateful.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1959

Miss Dell Peden  
702 Covington Avenue  
Bowling Green, Kentucky

Dear Miss Peden:

Thank you for your letter.

As you will note, we are representatives for only twelve artists -- those whose names are printed below.

Several years ago we discontinued making any additions to our roster and I would therefore suggest that you communicate with one of the very many galleries operating in New York who are adding new artists to their list constantly. You will find their names listed in *THE ARTS* or in the *ARTnews*.

Sincerely yours,

EGB:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



AF A  
February 14, 1959

Dr. Dallas Pratt  
282 East 49th Street  
New York, N. Y.

Dear Dr. Pratt:

When I talked to Electra Webb a few days ago, she too mentioned your interest in obtaining not only a representative collection of American folk art but an outstanding one and urged me to cooperate — if you so desire.

During your visit I was so harrassed that I am afraid that I left an impression which gave no indication of my enthusiasm for your project. Therefore I decided to write extending an invitation to see some of the remarkable examples that we have in the fields of painting and sculpture, many of which we have retained all these years (the Folk Art Gallery was inaugurated in 1929 — the first of its kind in this country) and which we have not offered publicly before.

I shall be glad to make an appointment at any time convenient for you.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

February 14, 1959

Mrs. Mary G. Roebbing  
28 West State Street  
Princeton, New Jersey

Dear Mrs. Roebbing:

I hope you will not consider me a nuisance in my persistence but won't you please answer my letter of January 16th - when you can spare a minute to do so.

Many thanks for your cooperation.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



AF A

February 14, 1950

Mr. Charles J. Rosenbloom  
521 Union Trust Building  
Pittsburgh 19, Pennsylvania

Dear Mr. Rosenbloom:

The painting arrived several days ago and I have had two restorers examine it and have just made arrangements with one to touch up the area which was damaged. The repair will take about ten days and the picture will be shipped to you promptly thereafter.

Did you receive the watercolor which was not included in the first shipment because it was still on exhibition? Won't you please let me know.

I must say that I am sorry about the misunderstanding. I had no idea that you wanted me to have the repair made as we usually sell all such paintings "as is" but I am glad to take care of the matter for you, if that is what you wish.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 14, 1959

Miss A. R. Harding  
Secretary to  
Mr. David M. Selinger  
Selinger & Gordon  
250 Park Avenue,  
New York 17, N. Y.

Dear Miss Harding:

As soon as I received the memo from Mr. Selinger, I requested my accountant to prepare the schedule and he has promised to deliver this within the next few days. I hope that this is satisfactory. If not, please let me know.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions.  
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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by be published 50 years after the date of sale.



February 14, 1959

Mr. Brian Stones  
1 Selwyn Avenue  
Rarpurhey  
Manchester 9, England

Dear Mr. Stones:

Your letter addressed to the Art Directors Club was referred to us.

May I suggest that you obtain a copy of the book by James Thrall Soby entitled "Ben Shahn - His Graphic Art" containing more than a hundred reproductions of the artist's work. This was published by George Braziller, Inc., at 215 Fourth Avenue, New York 3, N. Y. No doubt his book is available in Manchester either at a bookshop or at a library. Since this is so inclusive, I am sure you will find an excellent selection of reproductions which you may either cut out for your pictures or make photostats. Incidentally, the publication date is 1957.

You can well understand that the artist cannot afford to send photographs at his expense to the many persons who request them. I hope my suggestion proves satisfactory.

Sincerely yours,

EGH:pb

view to publishing information regarding sales transactions. reproducers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POW

February 14, 1959

Mr. Andrew Z. Thompson  
1914 Alamo National Building  
San Antonio 5, Texas

Dear Mr. Thompson:

Thank you for your letter.

Enclosed you will find the catalogue of the current Marin exhibition. Unfortunately there are only three reproductions included and all the pictures which are reproduced have been sold, together with a good many others. I am therefore listing the prices only in such instances where the pictures are still available. If you have anything special in mind I shall be glad to send you individual photographs — if you will note the price-range and the type of subject.

I hope you are planning to be in New York in the near future when you can see a selection of the Marin paintings we have available — as sole agents for the estate.

May I hear from you?

Sincerely yours,

EGH:pb

Enclosure

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February 14, 1959

Mr. C. F. Donovan  
Director of Exhibitions  
Department of Art  
College of Fine and Applied Arts  
University of Illinois  
Urbana, Illinois

Dear Mr. Donovan:

I cannot tell you how distressed I am that two of the paintings we promised you were not included in the shipment a few days ago. One is being sent to you today and the other will follow on Monday. Please forgive me.

The art world has really gone mad but we shall try to make up for our transgressions as soon as we can get adjusted to the new developments. I do hope that the delay will not inconvenience you.

My best regards.

Sincerely yours,

KGH:ph

February 14, 1959

Mr. Mitchell A. Wilder, Director  
Chapman Art Institute  
742 South Grand View Street  
Los Angeles 57, California

Dear Mitch:

I was so pleased to hear from you and am delighted that you  
will be in New York very shortly.

Won't you call me when you come in so that we can make a date  
for a good old-fashioned chat?

Sincerely,

EGH:pb

not to publishing information regarding sales transactions,  
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may be published 60 years after the date of sale.





GRAND HOTEL DUOMO  
MILANO

February 15 [1959]

Dear Edith,

Just a note to let you know that everything is going beautifully for me here in Europe. I've just spent a few days in Rome and as you can see am currently in Milan.

My permanent address is:

Sidmore Parnes  
The Flat

1 Slochter Place

London W14, England

Ann Todd has converted the top floor of her house into an apartment and I've rented it from her. It's really quite lovely and I know I'm going to enjoy living



GRAND HOTEL DUOMO  
MILANO

there. So far however I haven't been able  
to spend much time there, I've been traveling  
so fast setting up publishing firms in  
every country. I love it though and  
am really having a ball.

I hope everything is going well  
with you and that you'll find a minute  
once in a while to drop me a line.

Love  
Sid



Mrs. Lewis Trotzky  
35 Yeager Ave.  
Forty Fort, Pa.

Feb. 15, 1959

The Downtown Gallery  
32 East 51 St.  
New York 22, N. Y.

Dear Mrs. Halpert,

Thank you for being  
so patient about my  
payments on the O'Keefe.  
I am enclosing a check  
for six hundred dollars  
(\$600.) which is half of  
the balance due. I  
hope to be able to pay  
the rest within the  
next few months.

Will you please  
send a copy of my

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bill to:

Block Bros. Insurance  
Deposit & Savings Bldg.  
Public Sq.

Hilkes-Barre, Pa.

They want to have a  
copy on file there.

Thanks again!

Sincerely,

Jean N. Trotzky



# Martha Berrien Studio

FINE ART REPRODUCTION  
pochoir : silk screen

57 WEST 16th STREET  
New York 11, N. Y.  
Chelsea 3-6142

February 16, 1959

Agreement between the Downtown  
Gallery of 32 East 51st St. and the  
Martha Berrien Studios of New  
York City and Dennis, Mass.

We agree to publish in  
limited editions of 300 copies,  
paintings selected from the  
Downtown Gallery collection.  
The Downtown Gallery will receive  
an advance royalty on the  
full edition:  $2\frac{1}{2}\%$  of the retail  
price, plus 12 copies of the  
print, at no charge. The Downtown  
Gallery will approve the proofs

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Before the editions are published.  
The Downtown Gallery will have  
an acknowledgment on each  
print - as follows

name of artist title of painting

Courtesy of The Downtown Gallery  
Published in U.S.A.

If a rerun of any edition is  
indicated, the same terms  
will apply.

Martha Berrien Studios

Martha Berrien

February 16, 1959

---



Leo S. Guthman

February 16, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York.

Dear Edith:

Enjoyed seeing you in New York Friday night and Boston on Saturday. I can't tell you how impressed Lynne was. You know, you have another new admirer added to your long list. Fortunately for me I got the morning plane, as the weather turned bad in Chicago again, and the airport was closed in.

As yet, I have not immersed from the pile of correspondence, but I am really beginning to make a lot of headway. In the mail, I found the enclosed notice, and I am sending it on to you complete to see if you want to submit a picture. Please let me know either way, because if you don't want to participate this year, I may use it at a local gallery. However, as you know, I would much prefer you to have the choice.

Hope that you enjoyed your day in Boston, and the Exhibition turned out to be worth the trip.

I am looking forward to seeing you soon.

Fondly,



2629 South Dearborn Street  
Chicago 16, Illinois  
Enc:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Phone. Export 3-6624.

BEE S. HOILES  
843 CARTER AVENUE  
TRENTON 8, NEW JERSEY

Feb. 16, '59.

Dear Mrs. Halpert—

Have I sent you this photograph of my Mary Cassatt yet? It is oil under glass, American Canvas, and full of sunlight and color. Inside frame  $31\frac{1}{2}'' \times 25''$ . I think one or more of the New York galleries might be interested as evidently one of my New York artist friends has showed them this photograph. But I would like you to have a chance at it.



Among many others are the following:

- Homer <sup>Head of</sup> Schilling black boy with red fez -  $5\frac{11}{4} \times 6\frac{1}{2}$
- Eugene Speicher Portrait of (9-year-old) girl - Oil on canvas.
- Luke Audience group - Oil.
- Pippin Large decorative panel on plywood - "H. Pippin '38".
- Washington Allston - Elijah and Sarah - Oil on canvas.
- Dickinson - water color.

If you could run down by train I would be glad to meet you at the station. I think one of the galleries is sleeping someone down tomorrow - by car. Do let me hear from you. Sincerely, Kees Hoiles.

THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY

Katherine Coffey, Director  
Mildred Baker, Associate Director



February  
Sixteen  
1959

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I just wanted to drop you a line and let you know that the Chalfant is undergoing some very minor restoration now, and that we shall have it photographed when it is returned to us. After that, I shall send you prints of both it and the Harnett.

I am pleased that the information I sent to you was of use.

With my best wishes,

Sincerely,

William H. Gerdts, Jr.  
Curator  
Painting Collections

cc

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MRS. LLOYD WELLS

February 16, 1959

Downtown Gallery  
32 East 51st Street  
New York 21, New York

Dear Sirs:

We do not want any duplicates but would  
appreciate your sending the two new prints.  
Thank you very much.

Sincerely yours,

*Bertha von Moschizsker*  
Bertha von Moschizsker  
Director

Bvm/ee

For publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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W. P. MARSHALL, PRESIDENT

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1201

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(32).

NA 060 PD=CHAMPAIGN ILL 16 1053AMC=

EDITH HALPERT, THE DOWNTOWN GALLERY=

1939 FEB 16 PM 12 33

32 EAST 51 ST=

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GREEN HAS MOVED FROM 301 EAST 66TH NO FORWARDING ADDRESS  
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UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF ART

February 16, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It was pleasant to see you again and to know that you will help us again next fall for our Graphics '59 show.

According to my notes we can have some drawings and/or prints by Röttner, Shahn, Weber, Davis and, possibly, Sheeler if any are available. The Shahns we selected were Lute, Wheatfield, Sacco-Vanzetti and Patterson.

I write you so that you will have a record of our understanding when I write to make specific requests next August or September.

In case you didn't see one before, I enclose a copy of our Graphics '58 catalog.

With every best wish and kindest personal regards,

Very sincerely yours,

*Richard B. Freeman*

Richard B. Freeman  
Head, Department of Art

RBF/bdm  
enc.

Prior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Weissberger

THE NEW YORK PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATIONS  
125 WEST 57TH STREET  
NEW YORK 19

February 16, 1959

Mr. Vincent Price  
380 North Beverly Glen  
Los Angeles 24, Calif.

Dear Vincent:

Surely it has happened to you - an incident suddenly clarifies something that has puzzled you for years. So it was with my puzzlement over your apparent zeal for the extreme forms of modern painting and sculpture. What can Vincent be up to? I have been asking myself. How can he - savant, connoisseur, expert and authority, on the great art of the world - be so taken in by these excursions into what can only be called non-art? Then came the Carnegie awards, and I understood in a flash.

Far from being taken in by it, you have realized that the most cogent form of criticism is ridicule, and the most subtle method of ridicule is to honor the unworthy. Bravo, Vincent. You have shown us the way.

While I futilely expostulate that the Emperor has no clothes on, you crown his nudity, and thereby expose it. While I inveigh against pigsticker's masturbation, you cunningly deride the Pollockian Onanism (for he spilled his paint on the ground) by glorifying it with an award. While I, resorting to the comedy of pain, say, 'Burri the dead,' you bury Burri under a laurel wreath.

Black on black, white on white, sand on oil, merde on merde - you have truly perceived what a tremendous blague the whole business is, and with tongue in cheek and glint in eye, with Swiftian scorn and Machiavellian guile, you have made a reductio ad absurdum of the absurd. Dear Vincent, I salute you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information regarding the sale is correct.



-2-

February 16, 1959

Mr. Vincent Price

Did you and Mary get the representational picture I sent you for Christmas? It was, of course, a photograph that I took of you when you were at my home, and I realized how far short photography falls - how much a painter could have done - in getting beneath the surface, in revealing your true qualities, in disclosing a creative insight.

Love to you both from us all.

LAW:egg

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12 years from <sup>fuller</sup>  
February 17, 1959

Dear Sir:

I am interested in exhibiting paintings  
at your gallery. My most recent  
painting was purchased by Mr. Walter  
Chrysler Jr. at the 1st Provincetown  
Art Festival. Please send particulars

Yours very truly,

Henry Bahm

1247 Commonwealth Avenue

Boston, Mass.



February 17, 1959

Miss Martha Berrien  
Martha Berrien Studio  
57 West 16th Street  
New York 11, N. Y.

Dear Miss Berrien:

Thank you for sending me the agreement.

Because we do not accept any commission from the artists or the publishers, we prefer to have the contracts drawn up between the publisher and the specific artist. Therefore, I shall send you within the next few days individual agreements in triplicate for your signature -- one to be retained by you, one for the artist, and one for the gallery. The proofs will have to be countersigned by the artist and by us before any of the prints are released.

Also, will you please send us a note indicating that each painting is protected again fire, damage, and theft on your policy -- to conform with the arrangements we always have in this connection.

Thank you for your courtesy.

Sincerely yours,

EGM:pb

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George Braziller, Inc.

215 FOURTH AVENUE • NEW YORK 3 • N. Y.

OREGON 4-6004

February 17, 1959

h B  
copy  
Mr. Ben Shahn  
Roosevelt, N.J.

Dear Mr. Shahn:

I am sorry to bother you with this request, but as I cannot find the address of Mr. and Mrs. James S. Schramm in our files I wondered whether you could forward this letter for us.

If you have no record of this address will you please return the letter to me.

Thank you so much.

Yours sincerely,

Katharine Richardson  
Katharine Richardson

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704  
February 17, 1959

Mrs. Herbert Coiden  
9684 Gullio Avenue  
Pacifica, California

Dear Mrs. Coiden:

Thank you for your letter.

The painting referred to, **THE BROTHERS**, was purchased many years ago by Joseph Hirshhorn and is in his permanent collection. There is nothing of that type available, as all but one of Shahn's paintings have been sold. We are opening a Shahn exhibition on March 3rd and hope to have three or four new examples of his work but I am sure there is nothing of the earlier period available. In the American art field, it is very rare for a collector to turn in a painting that he had purchased and this certainly refers to **THE BROTHERS**. Also, there is no print of this picture.

If you wish, I shall be glad to send you photographs of the new paintings when they arrive, probably before the end of this week. They will be priced from \$2500 for a gouache of a still life, to \$8000 for each of the tempera figure compositions. However, we have in our possession a collection of silkscreens in black and white and in color priced from \$35 to \$125. We should be glad to send you several on approval.

May I hear from you?

Sincerely yours,

ECM:pb



February 17, 1959

Mr. Edward Dahlberg  
88 Horatio Street, Apt. 8-B  
New York, N. Y.

Dear Mr. Dahlberg:

If I did not answer you sooner it was not because of habitual rudeness or a sense of vindictiveness. My plans included a trip to Boston, various exhibition openings, and some uncertain commitments which made a positive engagement by mail utterly impossible.

Perhaps being neither impoverished nor wealthy is an ideal situation for a creative personality but it certainly makes life difficult for one in the side-lines.

Indeed I am very touched by the fact that you located for me DO THESE HOMES LIVE as my efforts in that direction have been futile. I certainly look forward to the possession of this book.

Perhaps you will take lunch with me sometime in the near future. Won't you call me? And of course I shall have my copy of THE SORROWS OF PRIAPUS all ready for the looked-for inscription.

I hope that you are rid of your cold.

Sincerely yours,

EGH:ph

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February 17, 1959

Mrs. Elizabeth M. Geiken, Director  
Davenport Municipal Art Gallery  
120 West Fifth Street  
Davenport, Iowa

Dear Mrs. Geiken:

Mr. Marin referred your letter to me.

I am very pleased indeed that you have had such success in lining up paintings for your exhibition of "Sports and Recreation Panorama" to be held in April of 1959.

Because we did not hear from you since November, we had promised the Weber painting to another exhibition and I am now trying to ascertain whether it can be withdrawn in time to fit in with your dates. I shall let you know in a few days. However, the Marin is available and the data will follow shortly. Incidentally, if musical themes fit into the "recreation" category, we have a very handsome Weber of an orchestra which would serve as a substitute in the event that we cannot procure "Acrobats." Please let me know.

Sincerely yours,

EGH:ph

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## JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE, NEW YORK, N. Y.

February 17, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York City

Dear Mrs. Halpert:

Mr. Norman Narotsky, who is a candidate for a Guggenheim Fellowship this year, tell us that you have a work of his which you might be willing to lend us for the view of our advisors in the fine arts. Attached is a memorandum telling of the time and place of the meeting of our advisors. We shall be glad to have anything you may wish to lend us.

Sincerely yours,

*Josephine Leighton*  
(Mrs.) Josephine Leighton  
Administrative Assistant

JL:b

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

## Memorandum to Painters

This memorandum relates to your submitting works, if you wish to do so, for the consideration of the Foundation's advisors in the fine arts. If you do submit works, I suggest that you send a small number of examples of your best; and I advise you to send nothing which is not, in your judgment, first-rate. We cannot accept a large number of items or a large bulk. It is our experience that five or six oil paintings, a small group of drawings, and perhaps photographs of your paintings will make an adequate showing.

### INSTRUCTIONS FOR SENDING WORKS:

ADDRESS: John Simon Guggenheim Memorial Foundation  
Lincoln Warehouse  
524 East 72nd Street  
New York City

(DO NOT SHIP OR DELIVER WORKS TO OUR FIFTH AVENUE OFFICE)

DELIVERY: If you bring your works in person, deliver them to the Lincoln Warehouse Office entrance, which is at 524 East 72nd Street, and BRING THIS MEMORANDUM WITH YOU for identification. Trucking companies will deliver to the Freight entrance at the same address. (Please remove hooks and wires from backs of pictures before shipping or delivering them.)

DATES: Nothing can be received before March 9, 1959 and nothing after March 13, 1959. Hours are 9 a.m. to 4:30 p.m., Monday through Friday.

MARKINGS: Each item submitted MUST BE PLAINLY MARKED with your name and an identifying title. Please mail to us at the Lincoln Warehouse, or bring with you there a list, giving titles and monetary valuation of each item. (A monetary valuation is essential when reshipping, and I want it in any case; I do not want your selling prices.)

If representative examples of your works are available in New York City, I suggest that you give the holders of them instructions for delivering them to us at the Lincoln Warehouse.

Everything submitted is at your own risk and expense, including transportation both ways. The Foundation receives all works on the understanding that it is not responsible for their loss or damage from fire or any other cause while in its charge or in the course of transmission. All items will, subject to the preceding sentence, be returned to you when we have done with them.

Please inform us precisely where you want your exhibit shipped after we have done with it. If there is need for special haste in the return of your works, please inform us. Those who bring their works in person will be notified when they may call for them.

If you have any questions, please telephone Miss McLucas at Murray Hill 7-4470 up to March 9, 1959, and after that date telephone Miss Rex at University 1-4747.

Henry Allen Moe  
Secretary General

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*Jewish*

# FRONTIER

45 EAST 17th STREET • NEW YORK 3 • ALgonquin 4-8754-5

Cable Address: AMFOALIM New York

HAYIM GREENBERG

Founder

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BEN HALPERN

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C. BEZALEL SHERMAN

MORDECAI SHTRIGLER

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Associate Editors

PINCHAS CRUSO

Manager

February 17, 1959

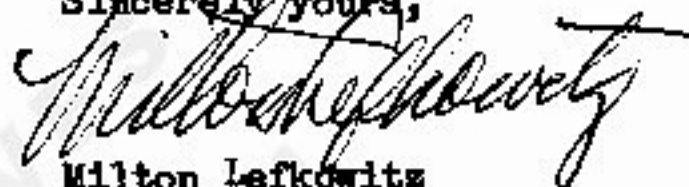
The Downtown Gallery  
32 E. 51st Street  
New York, N. Y.

Gentlemen:

There is a matter of importance

I would like to discuss with you. When may I  
come in to see you?

Sincerely yours,



Milton Lefkowitz  
JEWISH FRONTIER

ML:TM  
osiu-153

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February 17, 1959

Mr. Paul Lamb  
Box 7481  
Cleveland 30, Ohio

Dear Pauls

Much to my regret I have been unable to dispose of the two drawings by Constantin Guys through the regular channels. Would you like to have these offered to Parke-Bernet with the hope of obtaining a fair price during this boom period at auctions? If not I can return them to you with the hope that someone can do better locally.

Won't you please let me know?

Don't you ever get up to New York. If you do, please come in to say hello. It is always so nice to see you.

Sincerely,

EGH:pb

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Marshall

34 Pioneer Road,  
Holden, Massachusetts.

Monday.

Dear Edith;

It was just wonderful to see you again, and I was SO touched to learn that you had broken a date that night.

Please let me know your dates to be in Worcester. And, too, let me do anything I can to make your jaunt up here whatever you want it to be. The local hostellery is beyond description, so perhaps you'd better not close your mind to staying with people. Offhand, I would recommend me! So just please know that I'm here to do anything I can, and I promise not to say one word before the third cup of coffee.

Went to call on Mrs. Rich on Thursday, and was "shown" the house. The Marin's in the dining room will make you want to shout for your framer, lent from the Museum collection, I understand. Some wonderful early ones.

Please let me know what I can do..my number is Valley 9-3036.

Am toying with the idea of going to Europe, but that won't be until after your visit, I'm sure.

Love,

Jack

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February 17, 1959

Mrs. E. J. Marshall  
34 Pioneer Road  
Holden, Massachusetts

Dear Besky:

Thank you for your very nice letter.

It was indeed a very great pleasure for me to see you and I wish we had more frequent occasions to get together.

If I remember correctly, I am to be in Worcester on the 5th of April but that is a long way off. I expect to stop off in Boston en route, staying over and motoring to Worcester Sunday morning to take advantage of the kind invitation of the Riches for lunch. Much as I should like to take advantage of your generous invitation, my jaunts out of New York are so infrequent that I decided to kill a couple of birds en route. If I should get in earlier, I'll call you at your Valley number and share the third cup of coffee with you. I do so want to see what you are doing and perhaps we can make a date before or after for this purpose.

And so, my very best regards.

Sincerely,

EGH:ph

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February 17, 1959

*from*  
Mr. Henry S. Loeb, President  
Meridian Art Association  
Post Office Box 391  
Meridian, Mississippi

Dear Mr. Loeb:

Thank you for your letter.

Although we should be very happy to cooperate with you, we found it advisable in recent years to defer to the American Federation of Art in organizing special exhibitions for museums and art associations. Because we represent a limited number of artists (you will find their names printed below) we are not equipped to organize large group shows and do not have sufficient material for one-man exhibitions. If, however, you would like several of the artists represented in an exhibition that will include others from New York galleries, we shall certainly cooperate.

I would also suggest that you communicate directly with Artists' Equity which now has an excellent Speakers Bureau with specified rates, et cetera.

If there is anything I can do to be of service, please call on me.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 17, 1959

Mrs. Edward A. Merrill  
16 Elm Avenue  
Colorado Springs, Colorado

Dear Mrs. Merrill:

Shortly after your letter of the eleventh arrived, Mr. Bartlett appeared at the gallery to help with the selection and I showed him the painting I had in mind for you. This is entitled **DARK ANGEL** by Karl Zarbo.

I hope you like it as well as I do. Furthermore, I got the impression from Mr. Bartlett that he is equally enthusiastic.

Sincerely yours,

EGH:pb

February 17, 1959

Mr. Richard Davis, Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis 4, Minnesota

Dear Mr. Davis:

Shortly after your visit, Mr. C. B. Rogers called at the gallery to see the Epstein and I was completely charmed with the gentleman. Incidentally, while he seemed to approve your choice, he seemed much more enthusiastic about a stone carving by William Zorach and also expressed special interest in one or two paintings by Max Weber. Has he reported to you?

The reason I am writing what might appear a pressure letter is that Mr. Melanathan from Munson-Williams-Proctor Institute is very eager to include the Christus by Epstein in his exhibition of religious art opening on March the 22nd and extending through April 19th. If you decide on the acquisition, I hope that you will agree to this loan as I am very eager to cooperate with Melanathan.

May I hear from you and may I tell you how much I enjoyed your recent visit.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



STUART DAVIS

0110

February 17, 1938

Enclosure for U.S. Commission  
Room 8

Mr. George L. K. Morris  
1 Sutton Place South  
New York, N. Y.

Dear George:

It just occurred to me that I did not supply the addresses of  
lenders for the Davis exhibition in Paris. These are now  
enclosed.

In discussing the list with Stuart, he picked his favorites,  
which are listed in sequence, with the others following.

If you would like to have photographs of these subsequently,  
I shall be very glad to supply them. In any event, both Stuart  
and I hope that this plan goes through and we are grateful to  
you for your efforts in this connection.

My best regards.

Sincerely yours,

EGH:ph  
Enclosure

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examined and responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
inquirer is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# STUART DAVIS

## Oil

1937	Premiere	50x58	Mr. Charles Benenson
1938	Mural for U.N. Conference Room 3	32x24	Lane Foundation
1938	Stele	40x52 1/2	Mrs. Harry Lynde Bradley
1934	Denon	42x26	San Francisco Museum
1931	Orbit In San Francisco	42x52	Whitney Museum
1945-51	The Mellow Pad	42x26	Lowenthal Collection
1950	Little Giant Still Life	42x26	Virginia Museum
1942	Ursine Park	42x26	University of Iowa
1932	Radio Tube	32x50	Brandeis University
1931	New York - Paris	42x26	University of Iowa
1929	Cafe, Place des Vosges	30x22	E. G. Halpert
1936	Memo #2	32x24	Mrs. J. J. Gagliardi
1939	Shapes of Landscape Space	32x26	Heuberger Collection
1932	Town with Boats	30x21	Mrs. O. L. Gagliardi
1927	Egg Beater #1	38-1/8x21	Phillips Gallery
1921	Lucky Strike	18x23-1/8	Museum of Modern Art

Stuart Davis  
1892-1964

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# STUART DAVIS

## LIST

1957	Premiere	50x58	Mr. Charles Benenson 15 Delmar Road - 475 Hill Ave Scarsdale, N.Y. - 146
1956	Memo #2	32x24	Mr. James Schramm P.O. Box 577, Burlington, Iowa 2900 5th Ave
1955	Mural for U.N. Conference Room 3	70x28	Lane Foundation Standard Oil Co. Building Chicago, Ill.
1956	Stale	40x52 1/2	Mrs. Harry Lynde Bradley 136 W. Greenfield Ave. Milwaukee
1955	Globe	42x56	Guggenheim Museum
1954	Deuce	42x26	San Francisco Museum / Art Circle 552 - George D. Galt, Director
1951	Owl! In San Pao	42x52	Whitney Museum of Am. Art 275 W. 5th St. - Lloyd Goodrich, Dir.
1945-51	The Mellow Pad	42x26	Lowenthal Collection 1150 Park Ave. N.Y.
1950	Little Giant Still Life	43x33	Virginia Museum of Fine Arts Galleries - 1200 Richmond St. Richmond, Va.
1942	Ursine Park	40x20	I. B. M. Corp. 590 Madison Ave. New York, N.Y.
1939	Shapes of Landscape Space	28x36	Neuberger Collection 112 E. 24th St. - 120 Broadway - 1040
1932	Town with Boats	30x21	Mrs. O. L. Guglielmi
1932	Radio Tube	32x50	Brandeis University Waltham, Mass.
1931	New York - Paris #1	51x38 1/2	University of Iowa
1929	Cafe, Place des Vosges	36 1/2x29	E. G. Halpert
1927	Egg Beater #1	38 1/8x27	Phillips Gallery
1921	Lucky Strike	18x33 1/8	Museum of Modern Art

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February 17, 1968

Mr. Richard B. K. Melanathan, Director  
Munson-Williams-Proctor Institute  
310 Seneca Street  
Utica 4, New York

Dear Dick:

Thank you so much for shipping the Shahn so promptly. Because a number of pictures from other museums and collectors reached us after the deadline, we advised the two august trade magazines -- the ARTnews and The Arts -- that we were not prepared for a preview on the Shahn show and thus we are completely relaxed about the matter.

Again I want to thank you for your cooperation and hope that you will be pleased that Shahn insisted on your acquisition for the cover of a very elaborate catalogue being prepared for the exhibition.

I am now enclosing the consignment invoice listing the paintings and sculptures you have selected for your Religious Art Show. Would you like to have us order photographs for you and is there any other data that you require for the catalogue? We shall have the material ready for Bedworth if you will give us about one week's notice.

It was swell seeing you and I hope that your visits will be more frequent in the future.

My best regards.

Sincerely yours,

EBH:pb  
Enclosure

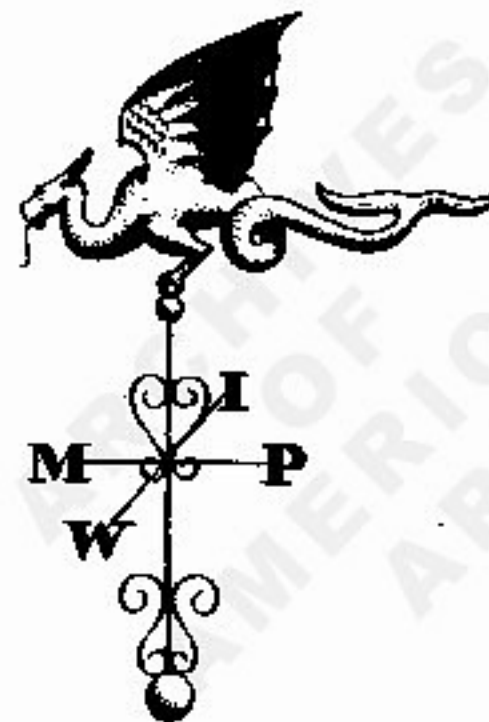
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COMMUNITY ARTS PROGRAM  
RICHARD B. K. McLANATHAN  
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]  
SWISS 7-0000



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for general use.

February 17, 1959

*Miss Johnson*  
Edith Gregor Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Edith:

So that we may arrange to carry the proper insurance for the objects which you have so kindly agreed to lend us for our Contemporary Religious Art exhibition from March 22nd to April 19th, I am enclosing a form, with a self-addressed envelope, and hope that sometime before the objects are picked up you may be able to fill out the valuations.

Mr. Johnson of Budworth will make arrangements with you as to the date of collection.

With many thanks for your kindness in helping to make this show possible,

Cordially,

Richard B. K. McLanathan  
Director

RBKMcL:mcf  
encs.

February 17, 1958

Mr. Thomas N. Maytham  
Assistant in the Department of Paintings  
Museum of Fine Arts  
Boston 15, Massachusetts

Dear Mr. Maytham:

Thank you for your very kind letter.

Indeed I was truly delighted with the arrangement of the Dove exhibition. I felt that it was hung with great taste and understanding and this feeling was shared by William Lane, one of the lenders, and Boris Mirski. We all agreed that it would help to have the dates on the labels since in the case of Dove it is most significant. As Alfred Barr wrote in the catalogue of the one-man show of this artist's work held in Houston several years ago, Dove was a precursor of the current romantic abstract movement by thirty-five years.

And now may I thank you for adding the dates which I agree will "provide a great help to the viewer."

I hope that on your next visit to New York, you will pay us a visit.

Sincerely yours,

EGH:ph

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February 17, 1959

Mr. Patrie Shannon, Chairman  
Art Department  
Austin College  
Sherman, Texas

Dear Mr. Shannon:

I am enclosing a catalogue of our current exhibition. You will find a list of our artists which are also printed below.

If you will let me know which one or two artists interest you particularly and will specify the approximate date, we shall be glad to cooperate with you. Incidentally, please exclude Davis, Shahn, and Sheeler, as we have practically no paintings available by these artists.

Sincerely yours,

EGH:pb  
Enclosure

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P.O. ✓  
full

February 17, 1959

Mr. L. S. Myers  
173 Hampshire Road  
Akron 18, Ohio

Dear Mr. Myers:

Below I am listing the information you requested.

Beck and Roll #1	\$2800.
Landscape #124	\$3800.
Figure with Mask #118	\$6500.
Don Quixote #114	\$4500.

As you know, the Rattner exhibition will continue on a museum tour for some period but we have the privilege of withdrawing one or two paintings if necessary, although it is desirable to keep the exhibition intact.

And for your information, as representatives for the artist, we have additional paintings in our possession which we shall be glad to show you in the event that you come to New York and will pay us a visit. I look forward to meeting you.

Sincerely yours,

EGM:ph



CHARLES J. ROSENBLUM  
821 UNION TRUST BUILDING  
PITTSBURGH 10, PENNSYLVANIA

February 17, 1959

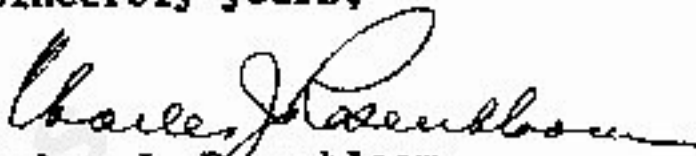
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Enclosed is my check for \$325.00, in payment of the watercolor, CHRIST DELIVERING THE KEYS TO ST. PETER, which arrived a few days ago. It is a charming painting and I am sure I shall enjoy having it.

Thank you very much for taking care of the repair to the painting which I have returned to you.

Sincerely yours,

  
Charles J. Rosenbloom

Enclosure

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February 17, 1959

Mr. James S. Schramm  
Post Office Box 587  
Burlington, Iowa

Dear Jim:

Thank you for the check. A receipted statement is enclosed.

The arrangement you suggest, of making further payments the following year and subsequently, is entirely satisfactory, particular at this time with the rush in American art and the unprecedented problem for the artists in relation to their taxes. How times have changed!

Of course your statement referring to the pleasure you and Do are having in connection with the Marine makes us extremely happy and encourages me in my one-man battle against the new "investment" buyers. We have been turning them down wholesale and are getting a bad reputation but I am really adamant on the subject, as you know. I like the sweet words we get from so many of our clients who express their pleasure in living with pictures, rather than in the turn-over valuations.

I hope you will be at the Whitney dinner — black tie and all — and that I shall have the privilege of seeing you and Do.

My affectionate greetings.

Sincerely,

EGH:ph  
Enclosure



February 17, 1938

Mr. Jacob Schulman  
29 East Boulevard  
Gleeraville, New York

Dear Jack:

Thank you for your letter and for the enclosed check. The latter is being sent to Jack Lawrence who is heading the committee for the project. Very shortly he will send you an outline of this project endorsed by Mr. Katz, the American Israel Cultural Foundation, and the American Federation of Arts, which will undertake the mechanics of the exhibition including transportation, insurance, et cetera.

Since we decided not to have the Shahn exhibition previewed by the magazine critics -- for the simple reason that very few of the pictures arrived in time -- next week will be perfectly satisfactory, when I shall be grateful for the delivery of the two paintings at that time -- and am looking forward to your visit.

Please extend my best regards to Mrs. Schulman. It was a great pleasure to meet her.

Sincerely yours,

EGH:ph

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OIL PROPERTIES  
PANCHING  
SCIENTIFIC RESEARCH

TOM SLICK  
NATIONAL BANK OF COMMERCE BLDG.  
SAN ANTONIO 5, TEXAS

February 17, 1959

The Downtown Gallery  
32 East 51 Street  
New York, New York

Gentlemen:

We recently received a statement from you indicating a balance due on Mr. Slick's account of \$3600. Our records indicate this amount is not due until May 15, 1961 - per Mr. Slick's note dated March 6th, 1958. If for any reason your records indicate otherwise, please notify us.

Thank you very much.

Sincerely,

*Jeri Walsh*

Jeri Walsh,  
Assistant

mvs

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February 17, 1959

Mr. Richard A. Davis  
Staten Island Museum  
75 Stuyvesant Place  
Staten Island 1

Dear Mr. Davis:

I cannot tell you how sorry I am to have missed you during your recent visit.

Mr. Allen advised me that you were interested in obtaining for your June exhibition some paintings by Dove and Marin relating to sea, ocean, coast, or beach. We shall be glad to cooperate with you in this connection and I hope that you will have an opportunity to drop in again in the near future to make a personal selection. There may be other artists of interest to you.

I look forward to seeing you.

Sincerely yours,

EOB:ph

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February 17, 1959

Mrs. Louis Trotsky  
38 Yeager Avenue  
Forty Fort, Pennsylvania

*Please Enclose*

Dear Mrs. Trotsky:

Thank you for your check.

A duplicate bill is being sent in accordance with your request  
to Elsie Bros. Insurance, for their file.

I hope that you will have occasion to be in New York in the near  
future. It will be a pleasure to see you again.

Sincerely yours,

EGH:ph

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



February 17, 1950

Mr. Joseph L. Tucker  
1020 Beattmen's Bank Building  
St. Louis 2, Missouri

Dear Mr. Tucker:

Thank you for your letter.

While we tucked away the two paintings you had in mind, I finally decided that you were no longer interested and sent out on exhibition the Demuth "Tree Abstraction." I shall write to the institution removing it from sale, if possible. Meanwhile, the Marin will be reframed and will be sent to you on approval as soon as it is delivered to us. Should the Demuth be returned by that time it will be included.

It was so nice to meet you and Mrs. Tucker and I hope that you will pay us a visit when you are in New York again.

Sincerely yours,

EGL:pb

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

February 17, 1959

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

Many thanks, as usual, for your generous cooperation in getting the two paintings by Ben Shahn from the two local collectors. They arrived in grand style. Thank you also for the Neutra catalogue which looks extremely handsome and which I shall take with me to Connecticut for the weekend, the only place where I am not a completely illiterate character. It really is utterly impossible to do any reading in New York where the gallery activities account for about eighteen hours of my time daily. But I am looking forward to the luxury of a three-day weekend in Connecticut, thanks to the Father of Our Country.

For several weeks I have been trying to get in touch and make a date with George Braziller as I am dying of curiosity about his plans which appear to be secret although Jim Seely has already made a selection of photographs for the Shahn book he is planning. This is the only one of the twelve or sixteen which, according to Jim, represent the first big blast, courtesy of G.B. He sure is a queer duck, but since you asked me not to talk, I have restrained myself during the two or three conversations I have had with George.

Of course I am completely devastated as I had been looking forward to Wight text in the series and have also been eagerly looking forward to your visit.

As soon as I get the lowdown I shall communicate with you. Meanwhile — greetings.

As ever,

EGH:ph

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purchaser is living, it can be assumed that the information  
published 60 years after the date of sale.



Feb. 7, 1959

Mr. Norman Geske, Dir. Art Department  
University of Nebraska  
Lincoln,  
Neb.

Dear Mr. Geske:

It is my understanding that we sent two of the small Marin oils along with the larger Marin oil for your Show. Today we have shipped to you one Dove watercolor to round out your Dove selection as one was sold plus two other small Marin oils for your Exhibition.

Hope your Show is a big success.

Sincerely yours,

John Marin, Jr.

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